

THE DIAPASON

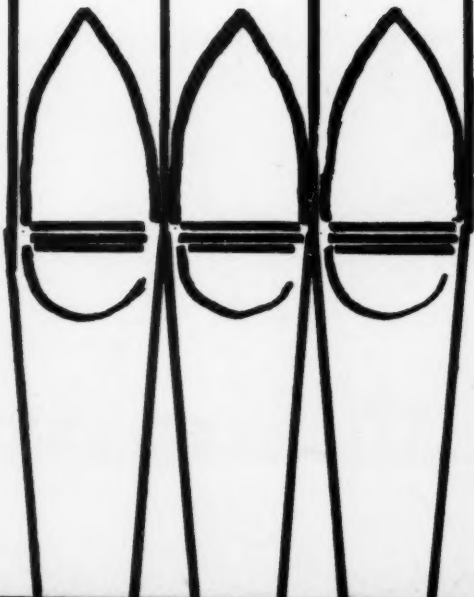
Aug. 1, 1960

THE UNIVERSITY
OF MICHIGAN
AUG -1 1960

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**NATIONAL
CONVENTION**





Pictures identified on page 39



THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
Official Journal of the American Guild of Organists—Official Magazine of the Royal Canadian College of Organists

Fifty-First Year, No. 9—Whole No. 605

CHICAGO, ILL., U.S.A., AUGUST 1, 1960

Subscription \$2.50 a year—25 cents a copy

SOUTHERN UNIVERSITY TO HAVE CASAVANT

CHAPEL NAVE SEATS 1,000

Gothic Sewanee Edifice Was Begun in 1904—William Lemonds, New Organist, and E. D. Northrup Collaborate on Specification

All Saints' Chapel of the University of the South, Sewanee, Tenn. has contracted for a new Casavant organ of three manuals plus a nave division.

The chapel is used by students of the college of arts and sciences as well as the school of theology and the Sewanee Military Academy. Named as a memorial to all benefactors of the university, the chapel was begun in 1904 and brought to its present state in 1959. It is a Gothic building seating 1,000 in the nave; it was designed by Vice-Chancellor Edward McCrady as a modification of a design by Ralph Adams Cram and an earlier plan of Silas McBee.

The stoplist was drawn up by Dr. William W. Lemonds, organist at the chapel, and E. D. Northrup, assistant vice-president of Casavant Frères. Installation will be made in the fall of 1961.

The specification is as follows:

GREAT

Quintaton, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Erzähler, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Chimney Flute, 4 ft., 61 pipes
Waldflöte, 2 ft., 61 pipes
Quartane, 2 ranks, 122 pipes
Fourniture, 4 ranks, 244 pipes
Trompette Harmonique, 8 ft.

SWELL

Geigen Principal, 8 ft., 61 pipes
Rohrflöte, 8 ft., 61 pipes
Viole de Gambe, 8 ft., 61 pipes
Voix Celeste, 8 ft., 61 pipes
Geigen Octave, 4 ft., 61 pipes
Nachthorn, 4 ft., 61 pipes
Nazard, 2 3/4 ft., 61 pipes
Octavin, 2 ft., 61 pipes
Plein Jeu, 4 ranks, 244 pipes
Fagot, 16 ft., 61 pipes
Trompette, 8 ft., 61 pipes
Hautbois, 4 ft., 61 pipes

CHOIR

Cor de nuit, 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Gemshorn Celeste, 8 ft., 49 pipes
Koppelflöte, 4 ft., 61 pipes
Italian Principal, 2 ft., 61 pipes
Cymbal, 4 ft., 244 pipes
Krummhorn, 16 ft., 61 pipes
Cor Anglais, 8 ft., 61 pipes
Rohrschalmel, 4 ft., 61 pipes
Trompette Harmonique, 8 ft., 61 pipes

POSITIV

Singend Gedeckt, 8 ft., 61 pipes
Spitzflöte, 4 ft., 61 pipes
Klein Principal, 2 ft., 61 pipes
Quint, 1 1/2 ft., 61 pipes
Sesquialtera, 2 ranks, 122 pipes
Zimbel, 3 ranks, 183 pipes

NAVE

Principal, 8 ft., 61 pipes
Gedeckt, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Fourniture, 4 ranks, 244 pipes
Processional Trumpet (en chamade), 8 ft., 61 pipes

NAVE PEDAL

Bourdon, 16 ft., 32 pipes
Spitzprincipal, 8 ft., 32 pipes

PEDAL

Contrabass, 16 ft., 32 pipes
Bourdon, 16 ft., 32 pipes
Gemshorn, 16 ft., 12 pipes
Quintaton, 16 ft.
Principal, 8 ft., 12 pipes
Stopped Flute, 8 ft., 12 pipes
Gemshorn, 8 ft.
Blockflöte, 4 ft., 32 pipes
Fourniture, 3 ranks, 96 pipes
Bombarde, 16 ft., 32 pipes
Fagot, 16 ft.
Trompette, 8 ft., 12 pipes
Rohrschalmel, 4 ft.

DETROIT SYMPHONY ENTERTAINS AGO AT FORD



PEAKS ABOVE THE HIGH PLATEAU

Robert Noehren's superb all-Bach recital at Hill auditorium
Kent McDonald's exemplary service playing on the fine Guild service at Christ Church, Cranbrook
The complete justification by Sybil Sharp and David Mulbury of the new AAGO requirement for the organ-playing competition
The Detroit weather
The beautiful setting of the Kirk in the Hills
The convenient and attractive placing of the exhibits in the rooms on both sides of the ballroom
The accurately-timed bus service
The strict adherence to time schedules
Virgil Fox's breathtaking rendition of the Jongen Symphonie Concertante with the Detroit Symphony orchestra
Alec Wyton's toastmaster job at the convention banquet
The extraordinary newspaper coverage of convention events

BOON TO CONGREGATIONS UNVEILED IN BALTIMORE

A gifted parishioner of the Emmanuel Episcopal Church, Baltimore, Md. has designed and installed a pulpit clock which functions this way:

The preacher touches a switch at the start of his sermon. The numbers then record elapsed time. The light under the numbers shows that the clock is running. A green light comes on in ten minutes, a yellow light in fifteen minutes and a red light in twenty minutes. For shorter sermons the cycle of lights can be switched to five, ten and fifteen minutes, respectively. The system carries no guarantee that sermons will be kept within time limits but it helps.

BIDWELL RECITAL BOOKS FOR LAST SEASON READY

As in former years the annual booklet of Marshall Bidwell's free organ recitals is now available for the 1959-60 season. This will be distributed free of charge to those who write Mr. Bidwell for it at Carnegie Institute, Pittsburgh 13, Pa. The booklet contains useful material in the way of program notes.

The sixty-sixth season of the Carnegie Hall recitals, Mr. Bidwell's twenty-ninth, will begin Sept. 18.

FOX, MARKEY, GARDEN, SWANN SHARE RIVERSIDE SERIES

Virgil Fox, George Markey, Charlotte Garden and Frederick Swann played a July series of Tuesday evening recitals at the Riverside Church, New York City. Their programs are to be found in the recital pages.

EXTENSIVE SUMMER MUSIC HEARD AT ST. PAUL'S CHAPEL

The summer session at Columbia University was enlivened as usual by a wide variety of music in St. Paul's Chapel. The list of noonday organ recitals Tuesdays and Thursdays is unusually long since no player was heard in more than one recital. In chronological order they were: Bruce M. Williams, AAGO; Wallace M. Coursen, Jr., AAGO; Pauline Schoening; Thomas Richner, MusD; Milton Sutter; David Drinkwater; Josephine Bailey; Alexander Boggs Ryan, AAGO; Beverly Blunt; Earl Barr; F. Mark Siebert, and Ralph Kneeream, the chapel's summer organist and choirmaster.

The Wednesday evening series in June and July featured: Mr. Kneeream with brass and percussion in a program of contemporary American and French works; Herbert Burtis, harpsichord, John Ferris, organ and Henrietta De Pass, soprano in a varied chamber program; the summer choir and soloists, string quartet, flute and Herbert Le Frois at the organ under Mr. Kneeream's direction in works from Purcell to Badings, and a Wilma Jensen organ recital.

Robert Anderson plays Bach's Art of Fugue Aug. 3.

The closing choral event at the chapel will be a service of music Aug. 7 directed by Mr. Kneeream.

RONALD ARNATT directed the conference choir at the seventh annual Episcopal music conference held July 10-15 at St. Timothy's House, University of Minnesota, Minneapolis.

DETROIT STAGES 2ND LARGEST CONVENTION

MOTOR CITY ENROLLS 1400

Biggs, Coci, Craighead, Held, Jensen, Maekelberghe, Mason, Noehren, Salvador, Viderø and Zúñiga Play
—Fox with Orchestra

Detroit pulled a rabbit out of a hat and brought on the second largest and one of the most exciting and satisfactory conventions in the history of the American Guild of Organists. Only the New York meeting of 1956 had a larger attendance and even that did not surpass Detroit 1960 in slickness of organization, continuity of programming and plain old-fashioned hospitality.

This convention, which began with a bang a full day before its scheduled official opening June 27 and closed regretfully July 1 with almost the full contingent still on hand, was certainly a strenuous meeting but (except to a remarkable staff pulling levers behind the scenes) it never became hectic.

It must have been a great comfort to General Chairman Frederick Marriot when a signal honor drew him away from the scene at almost the last moment, to know that he was leaving the operation of the convention in such capable hands as those of his vice-chairmen — Marie Joy Curtiss of the hospitality squad, Kent McDonald in charge of programs and Robert Slusser with his thumb on almost everything else—and Dean Theodore Herzel of the Detroit Chapter who became acting general chairman. These four extraordinary people and their hosts of energetic and loyal lieutenants were on hand from the first stir of early morning activity until the last sleepy goodnight. We know; we were right with them. The meticulous attention to detail, the efficient personnel set-up, the almost eager-beaver attitude —how lucky we were to see all this from the inside! Rumor has it that headquarters has requested a detailed report for the guidance of future convention givers.

Four churches open to convention events were within a short dash of the Statler Hilton, official convention hotel, and a fifth was not far away. Almost all events not requiring organs (and one pair of organ recitals as well) were held in the hotel. Distant organs used were grouped compactly so that four bus excursions provided a wide variety of instruments installed in a beautiful group of churches. A complete list of the organs appears elsewhere.

For those intending to relive or vicariously to experience the entire week with us in these pages it is hardly necessary to point out the endless variety of the week's music or the clever feeling for continuity with which it was planned. If there were any marked under-current, we suggest it might be music of special cultures such as the Danish recital, the early American program, the contemporary Dutch music with strings and timpani. Recitalists, lecturers and panelists ranged from extreme youth to ripe age, names from Andrews, Bingham, Craighead and Donnell through the alphabet to Viderø, Wyton, Young and Zúñiga.

At no other convention we have attended did as large a percent of the delegates attend so many of the sessions. Every recital, panel and lecture was packed to the doors, with people

often standing or even sitting on the floor. The agreeable weather may have had something to do with this but the constant contrasting of events, the prompt starting times and the crisp tempo of each program's unfolding seem to us a more likely explanation. We have never seen it done better.

Official Representation

National officers were well represented. President Harold Heeremans opened and closed the convention and, with his game and keen-witted spouse, was present for the opening and closing (and the middle too!) of just about every thing that happened. He presided at the president's breakfast, of course, and at the conference. The hospitality committee provided the Heeremans with the breathtakingly posh presidential suite, befitting the president of a major national organization.

Secretary Charles Dodsley Walker and Treasurer George Powers were always in evidence and the auditors, Willard Nevins and Alec Wyton, both served important functions as the week's schedule unfolded.

Council members, retiring and current, we saw were: Seth Bingham, Norman Coke-Jephcott, Alice Gordon-Smith, Donald McDonald, Jack Ossewaarde, Clinton Reed, Frederick Swann and Searle Wright.

[All convention events are reported by the editor and assistant editor except those bearing signatures.]

Organ Playing Competition

The student organ playing competitions constituted a considerable justification for the new requirements entailing an AAGO as a prerequisite. Predictions that no candidates of required youth would be able to meet this standard were amply disproved. That there are still problems to be ironed out and improvements to be made in rules and procedures no one would question. For example, the financing of the travel costs for finalists of the zone trials, especially in the more distant zones, must somehow be assured. We are told that two of the four national zones had competitors unable to meet the expenses of coming to the finals.

But the basic requirement of academic membership can be and has been met: The first prize winner, David Mulbury, though but 23, holds his AAGO; Sybil Komminos Sharp, also within the age limit, has earned her FAGO.

We were able to sit in on the entire competition. By the new regulations each of the four zones will be entitled to send two contestants. This total of eight, it seems to us, will be an ideal number for the finals.

There was no question as to the abilities of the two winners the afternoon of June 26 at the Fort Street Presbyterian Church. If this is the kind of musicianship the new plan will assure us, a wide support for the current requirements is bound to follow.

Young Mr. Mulbury is a graduate of the Eastman School of Music where he worked first with Catharine Crozier and later with David Craighead. He has just earned his MSM from Union Seminary where his organ teachers were Robert Baker, John Huston and Searle Wright.

Mrs. Sharp graduated from and has taught at the Guilman Organ School. She may also put ACCO and LTCL after her name. Married to a young clergyman she has played recitals in several prominent New York City churches.

The judges for the competition were Marilyn Mason, August Mackelberghe and Robert Cato. Mildred Ritter was local chairman of competition arrangements and Willard Nevins the national competition chairman.

Dinner at Eight

The competition winners, the two foreign guest recitalists, Finn Vidar and Julian Zúniga, and President and Mrs. Heeremans were honored guests at a small but beautifully appointed dinner party Saturday evening at the swank Grosse Pointe Yacht Club.

Pre-Convention Sunday

Enough delegates had arrived by Sunday morning to make their presence felt at many Detroit churches, especially those in the downtown area. And things really

got under way Sunday afternoon.

The first more-or-less official program was a first-rate choral vesper at the First Presbyterian Church, with Gordon Young conducting from the console. Mr. Young favors a very intense quality in his musical expression and succeeds in getting this both from his choir and from the organ, especially in his own individual, essentially Romantic works. A group of his hymn preludes for organ, a brace of his anthems and particularly his *The Resurrection* added up to a really effective opening event.

It was only a few blocks' walk to the Central Methodist Church for the second program.

Julian Zúniga's playing which comprised half of this event was the subject of some discussion. Our feeling was that this kindly self-effacing man, probably one of Mexico's most distinguished musicians and an ornament in Catholic music circles, was an ideal guest in our midst. As far as we know he is the first official representative of our sister republic to the south at one of our national conventions and we hope he carries back to his homeland glowing reports of our hospitality, the extraordinary prowess of our young organists, the beauty of our organs and the stimulation and camaraderie of our national meetings. We can stand many more such neighborly exchanges. Señor Zúniga's short recital on the partly rebuilt organ at Central Methodist was:

Chaconne in E minor, Buxtehude; Reges Tharsis, Zúniga; Fugue in G major, Bach; Harmonies du Soir, Bedell; Fantasie, Zúniga.

Frederick Marriott's *The Greatest of These* synthesized several styles with considerable dramatic effect. Strings, brass and timpani from the Detroit Symphony joined four good soloists and Robert Shepfer at the organ in a rousing presentation which elicited wide enthusiasm. In Mr. Marriott's absence Kenneth Jewell conducted. There is not space to discuss individually the nine sections of this work. The overall effect was highly creditable.

Ann Arbor

Is this the place to comment on the perfectly timed bus transportation which moved 1400 people swiftly and painlessly to four distant points within the convention week? Whether or no, the trip to Ann Arbor was the first of these.

Is this the place to comment on Marie Joy Curtiss' treaty with the Detroit weather bureau which slipped up on its bargain only once and then not too seriously? Whether or no, the weather for this first trip was delightful and provided ideal conditions for listening to a fascinating experiment in combining the carillon with other sources of musical sound. We are not quite sure which sound the sematron made but the addition of solo trumpet, brass ensemble and chorus separately and in combination made this a listenable and pleasing novelty. Throngs of listeners crowded lawns surrounding all nearby buildings on the University of Michigan campus.

Robert Noehren

When these throngs filed into Hill auditorium they taxed its capacity. And this was fortunate, for not one of those people is likely to hear the auditorium organ, or many other organs for that matter, played with such selfless devotion, such complete command or such revealing penetration into the music. Robert Schumann reviewed this program when Felix Mendelssohn first played it in St. Thomas Church Leipzig. We wonder if his shade wasn't on hand at Hill auditorium joining in the hearty applause for this other performance 120 years later. The program, all by Bach:

Fugue in E flat major; Deck Thyself, My Soul, with Gladness; Prelude and Fugue in A minor; Passacaglia and Fugue in C minor; Pastorale; Toccata in F.

A principal activity of the *Gemütlichkeit* back at the Statler-Hilton following the Ann Arbor trip was the commiseration of those who had arrived too late by those still a-tingle with Dr. Noehren's playing. **Official Wheels Roll**

Monday was the least taxing day of the week. The much larger than expected registration kept the Detroit beehive buzzing; you can take our word for it that there were no drones in the Detroit Chapter. Early registrants had a first-rate opportunity to visit all the exhibits which were conveniently arranged and always at hand, and as a result, were at every breather in the schedule simply swamped with interested delegates with

THE DIAPASON
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[Continued on page 18]



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(cont. in: Preludes, Interludes, Postludes. Vol. II)
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RICHARD WESTENBURG



RICHARD WESTENBURG has been appointed director of music at the First Unitarian Church, Worcester, Mass. effective Sept. 1 succeeding Clifford Fowler Green who has retired. He recently returned to his position at the University of Montana after a year of study in Paris with Pierre Cochereau, Jean Langlais and Nadia Boulanger.

Mr. Westenburg played at Notre Dame Cathedral May 1; the program is on the recital page.

A graduate of Lawrence College, Appleton, Wis. Mr. Westenburg received his MA at the University of Minnesota. In 1955-56 he was organist and choirmaster at the Hennepin Avenue Methodist Church, Minneapolis. In 1956 he joined the faculty of Montana State University, Missoula, where he was also organist and choirmaster of the First Presbyterian Church. In summers since 1956 he has served as organist and choirmaster of the Cathedral of St. Mark, Minneapolis, and as faculty member of the University of Minnesota summer session.

INSTALL GRESS-MILES
IN ALLENTOWN CHURCH

LARGE ASBURY METHODIST

Shallow Reflecting Cases Placed Behind
Tone Openings of Old Chambers—
Completion Scheduled for Late
in 1961

The Gress-Miles Company will complete a large organ for the Asbury Methodist Church, Allentown, Pa. in late 1961. It replaces a four-manual Möller built in the 1920's.

The church is a large Gothic building seating 2,000 with excellent acoustics and is the scene of periodic Methodist conferences. A three-year study of the musical needs of the church culminated in the contract.

The organ will be installed in chambers which formerly housed the old organ, but in reflecting cases immediately behind the tone openings. The openings are high and wide and the pipes will be close to them in all cases, giving the effect of a shallow high organ case. The chambers will be completely rebuilt after removal of the old organ.

Woodrow K. Schaadt is the minister of music.

The disposition of the new instrument will be:

MANUAL 1

Quintaton, 16 ft., 58 pipes
Principal, 8 ft., 58 pipes
Rohrflöte, 8 ft., 58 pipes
Octave, 4 ft., 58 pipes
Nachthorn, 4 ft., 58 pipes
Nasat, 2½ ft., 46 pipes
Superoctave, 2 ft., 58 pipes
Hohlflöte, 2 ft., 58 pipes
Rauschquint, 2 - 3 ranks, 162 pipes
Mixture, 4 - 5 ranks, 392 pipes
Trumpet, 8 ft., 58 pipes
Zimbelstern, 3 bells
Tremulant

MANUAL 2

Gedeckt, 8 ft., 58 pipes
Salicional, 8 ft., 58 pipes
Voix Celeste, 8 ft., 46 pipes

Principal, 4 ft., 58 pipes
Rohrflöte, 4 ft., 58 pipes
Voix Eolienne, 4 ft., 116 pipes
Octave, 2 ft., 58 pipes
Blockflöte, 2 ft., 58 pipes
Spitzflöte, 1½ ft., 58 pipes
Sesquialtera, 2 ranks, 92 pipes
Scharf, 4 - 6 ranks, 312 pipes
Dulzian, 16 ft., 58 pipes
Schalmel, 8 ft., 58 pipes
Claron, 4 ft., 58 pipes
Tremulant

MANUAL 3

Nasongedeckt, 8 ft., 58 pipes
Dolce, 8 ft., 58 pipes
Unda Maris, 8 ft., 46 pipes
Spitzflöte, 4 ft., 58 pipes
Principal, 2 ft., 58 pipes
Sifföte, 1 ft., 58 pipes
Zimbel, 3 - 4 ranks, 220 pipes
Rankett, 8 ft., 58 pipes
Tremulant
Trompette en Chamade, 8 ft.,

MANUAL 4

Bombarde, 16 ft., 58 pipes
Trompette, 8 ft., 12 pipes
Claron, 4 ft., 12 pipes
Cornet, 5 ranks, 230 pipes

MANUAL 5

Copula, 8 ft., 58 pipes
Holzflöte, 4 ft., 58 pipes
Italian Principal, 2 ft., 58 pipes
Mixture, 3 - 4 ranks, 220 pipes
Chimes, 25 notes
Trompette en Chamade, 8 ft., 37 pipes

PEDAL

Violonbass, 16 ft., 30 pipes
Subbass, 16 ft., 30 pipes
Quintaton, 16 ft.
Copula, 16 ft., 12 pipes
Quintflöte, 10½ ft., 7 pipes
Principal, 8 ft., 30 pipes
Gedeckt, 8 ft., 5 pipes
Octave, 4 ft., 12 pipes
Doppelflöte, 4 ft., 12 pipes
Superoctave, 2 ft., 12 pipes
Doppelflöte, 2 ft., 12 pipes
Mixture, 6 ranks, 180 pipes
Posaune, 32 ft., 30 pipes
Posaune, 16 ft., 12 pipes
Bombarde, 16 ft.
Dulzian, 16 ft.
Trumpet, 8 ft., 12 pipes
Claron, 4 ft., 12 pipes
Cornet, 2 ft., 12 pipes
Tremulant

JOHN S. TREMAINE



JOHN S. TREMAINE, minister of music at the Calvary Evangelical United Brethren Church, Detroit, Mich. for four years began direction June 30 of the music program for the Mulberry Street Methodist Church, Macon, Ga., one of the historic congregations of Southern Methodism in the area where the Wesleys began their American ministry.

As director of several graded choirs, Mr. Tremaine will have a new three-manual Möller organ. Mrs. Tremaine will assist with children's choirs.

Mr. Tremaine holds a BS from Central Michigan University and an MM from Wayne State University. He was granted the organizing committee for NAFOMM. In World War II he had charge of all chapel music at Treasure Island Naval Station, where the chapel choir sang at the opening session of the United Nations on a worldwide radio network and later had their own weekly CBS broadcast.

In Detroit Mr. Tremaine served on the board of directors of the Guild of Church Musicians and was co-chairman of city-wide choir festivals. He was a member of the committee on arrangements for the AGO convention in Detroit.



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PLACEMENT

THOSE FAMILIAR with the background of the organ and the Church seem to agree that to see the organ is proper, and that musical considerations must govern placement. Curt Sachs' book "The History of Musical Instruments" gives a very enlightening account of the trends and people affecting the placement of the church organ.

Being in a transitory period in this country, we are beginning to realize that certain fundamentals must be embraced to achieve optimum results. Natural laws are involved, and their violations are as sure of certain results as their obedience.

Inevitably linked with the development of the modern American organ into an instrument concerned with music rather than its own identity is the harmonic development of the pipes and their blend. This is optimum with certain wind pressures.

An organ more or less buried in a chamber on high pressure is an artistic failure because of lack of cohesion. An organ installed likewise on low pressure can be a failure not solely because of low dynamic level, but because the delicate lacework of harmonics is killed before it can give the ear the planned illusion of dynamic satisfaction.

The moral is clear. We know the result we want, and the natural laws governing the result. Your architect may neither know or care about this. As a musician *you must*.

GRAY-NOVELLO

Looking ahead to the Fall? — here are some

NEW ANTHEMS and SERVICE MUSIC

ANTHEMS

(For S.A.T.B. unless otherwise noted.)

Go, Labor On!	Richard Warner	.22
O Praise God in His Holiness	D. McK. Williams	.22
Awake, My Heart (S.A.B.)	Jane M. Marshall	.22
As the Hart Longs	Emma Lou Diemer	.22
Sweet Morning (S.A.)	Spiritual, arr. Ernst Bacon	.18
Seventeen Introids and Responses	Peggy Hoffman	.25
Psalms 149 (with optional Brass parts)	Philip James	.25
Christ is the World's True Light (Treble)	Claude Means	.22
Master of Youth (S.A.)	S. J. Ortlip	.18
Praise the Lord, His Glories Show	Marie Pooler	.22
O Lord, I Will Praise Thee	A. J. Pritchard	.25
Praise the Lord of Heaven	Anthony Milner	.35
Jesus Comes With All His Grace	Donald Cashmore	.25
O God, My Heart Is Ready (Treble)	Derek Holman	.20

SERVICE MUSIC

Communion in D (Unison)	Leo Sowerby	.20
Te Deum Laudamus (Unison)	Arthur Rhea	.30
Benedictus es, Domine (2-part mixed)	George Powers	.22
Benedicite, Omnia Opera (Shortened form)	Lionel Dakers	.25

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CAMPANOLOGY SCHOOL GRADUATES TEN



THE thirteenth class of the Schulmerich school of campanology held at the Westminster Choir College, Princeton, N.J. is shown above after its final session June 17. Students and instructors in the picture are, left to right: (standing) James R. Lawson, University of Chicago, instructor; Ronald O. Beach, president, Schulmerich Carillons, instructor; Arthur H. Brandenburg, Elizabeth, N.J.; the Rev. William A. Carroll, S.J., Lennox, Mass.; Andrew L. Clarke, Pittsfield, Mass.; Emmett B.

Smith, Texas Christian University, Fort Worth, Tex.; Robert J. Carwithen, Westminster Choir College, instructor; John Klein, Schulmerich Carillons, instructor. (Seated) Gladys Christensen, Wheaton, Ill. College; Marion K. Goist, North Jackson, Ohio; Esther M. Dearth, San Rafael, Cal.; Peggy Sheffield, Glendale, Cal.; Helen Mae Bolt, Grand Rapids, Mich.; Alyce Lantinga, Grand Rapids, Mich.

Hymn Prelude's Popularity Continues Growing

An interesting stack of organ music has reached our desk since the last listing. Much of it is *Gebrauchsmusik*—useful, practical matter for the attention of our increasing number of good service players.

The hymn prelude continues on its way as the most genuinely popular form among writers of organ music for the Protestant service. Its usefulness in unifying parts of the service is patent enough; its general suitability is unquestioned. In the hands of the masters of the craft and the form among our contemporaries, the results are gratifying and convincing.

Healy Willan's latest set, *Thirty-Six Short Preludes and Postludes on Well-Known Hymn Tunes* (C. F. Peters—twelve in volume 1), is a kind of lesson in writing the short, direct kind. The famed Canadian has as usual set himself a definite task: "a short introduction, a reharmonization or resetting of the tune, followed by an improvisation in conclusion." These will serve many purposes well for organists of average or better background.

It is hard to conceive of a more useful book, for the summer organist especially, than Flor Peeters' opus 95, *Thirty Short Preludes on Well-Known Hymns* (also C. F. Peters). Here are one-stanza preludes in usual hymn-book keys on tunes most churches use even too often. The treatments are simple, even obvious, yet each is different, with a wide variety of devices used; Peeters is far too skillful a composer not to give each one individuality and character.

For manuals alone with optional pedal touches is G. Winston Cassler's volume 1 of *Hymn Tune Preludes* (Augsburg). Though these ten pieces do not achieve the maturity and serenity of approach of the two sets mentioned above, they may be useful in many situations.

The first of *Three Chorale Preludes* by William Hunt (Oxford) is not very difficult and has a pleasing lyric style. The second, a fine elegy (perhaps dirge) on Heinelein, has a pedal part to suggest some practice. The third, a big crescendo on Bristol, has a rather complex contrapuntal texture.

Also from Oxford comes *Prelude: The New Commonwealth*, which Christopher Morris has extracted from the Vaughan Williams music for the film *The 49th Parallel*. This two-page piece with a big, broad close will make many friends.

New Novello issues do not include hymn-preludes this month. A real show piece is Phrygian Toccata by the Czech conductor Richard Tynsky. We would like to hear and see Virgil Fox let loose on this one. Norman Demuth's *Processional Fanfare* is a showy festival piece; a version for brass, timpani and organ is available for rental.

In Novello's Early Organ Music Series are an anonymous seventeenth century Voluntary in D minor edited by Watkins Shaw and a set of Three Voluntaries by Benjamin Cosyn edited by John Steele, whose fascinating notes will urge immediate acquaintance with the music.

Associated Music Publishers who distribute the issues of many European publishers sent us a well-made dissonant Trio and Passacaglia by Jürg Baur (Breitkopf). A collection of *Auserlesene Melodien* (Schott) for violin and organ may be helpful to those who need not-unfamiliar material for this combination. *Harmonium Recitals* (Schott) is not likely to find its buyers among organists. It may be useful to the upper tenth of spinet owners.

The lower nine-tenths of them will prefer King-Size Waltzes (Presser). —F. C.

Convention Organs

Some information from our records on the organs heard at the national convention at Detroit:

Hill Auditorium: Hutchings 1912, rebuilt Aeolian-Skinner 1955

Christ Church Cranbrook: E. M. Skinner 1927, rebuilt Charles McManis 1955

Grosse Pointe Memorial: Möller First Presbyterian: Casavant 1920, rebuilt 1959

Central Methodist: E. M. Skinner, new console and pipework Möller 1960 (incomplete)

St. John's Episcopal: Hutchings-Votey, rebuilt Casavant 1937, 1948

Henry and Edsel Ford Auditorium: Aeolian-Skinner 1956

Cathedral Church of St. Paul: Casavant

Kirk in the Hills: Möller 1955

St. Raymond's: Austin 1957

Statler-Hilton ballroom: Wicks 1960 (special installation)

Fort Street Presbyterian: Wangerin-Weichardt 1915, rebuilt McManis 1957

Christ Church, Grosse Pointe: Holtkamp 1958

CHOIRS FROM SIX STATES RING FOR DEAR OLD AGEHR

The fourth Southwest regional handbell festival of the American Guild of English Handbell Ringers was held June 15-17 at the First Christian, the Boston Avenue Methodist and the First Methodist Churches in Tulsa, Okla.

Bell choirs from Iowa, Kansas, Missouri, New Mexico, Oklahoma and Texas gathered for the three-day meeting.

The national convention of the organization will be held in St. Louis next June.

HEINZ ARNOLD was director and organist and Donald R. M. Paterson organist in a recital of chamber music May 28 as part of the commencement events at Stephens College, Columbia, Mo.

PAUL LINDSLEY THOMAS



PAUL LINDSLEY THOMAS, FAGO, has been named organist and choirmaster at St. Michael and All Angels Episcopal Church, Dallas, Tex.; he will assume his new duties Sept. 1. He leaves St. James' Episcopal Church, West Hartford, Conn., the music faculties of Wesleyan University and the Hartford Conservatory of Music and directorship of the Yale Apollo glee club. He will direct all the musical activities at the Dallas church including the St. Michael School's music program.

His wife is a graduate of the Westminster Choir School where she specialized in choral training of children. The Thomases have one daughter.

A member of the boy choir of the Cathedral of St. John the Divine, New York City, he began his study with Norman Coke-Jephcott and gave his first public recital at the age of fourteen on the cathedral organ.

He majored in music at Trinity College, Hartford, Conn. studying organ with Clarence Watters. As an undergraduate he was the assistant chapel organist, president and assistant director of the college glee club and director of the Pipes, a singing group.

Mr. Thomas served at St. George's-by-the-River Episcopal Church, Rumson, N. J. where he gave weekly radio recitals, directed festivals for the Monmouth AGO Chapter and the Episcopal church. He studied in 1954 with Rolande Falcinelli at Fontainebleau, France.

He has his bachelor and master of music degrees from Yale where he won the Horatio Parker and Harry Benjamin Jepson scholarships and the Juliet Gibbs Fox and the Henry and Amanda Noss prizes while studying with Frank Bozyan.

Mr. Thomas won the AGO award for the highest grades in the FAGO examinations.

St. Michael's Church is scheduled for completion by December when a 51-rank Möller will be installed.

BERRYMAN RECITAL OPENS NEW MÖLLER

FIRST COVENANT, 3-BANKER

Minneapolis, Minn. Church Opens New Organ May 6—Iverson and Berryman Act as Consultants in Designing of Instrument

The new three-manual Möller organ in the First Covenant Church, Minneapolis, Minn. was dedicated May 6 with a recital by Edward Berryman, former University of Minnesota staff organist, who acted as consultant on its design.

Mr. Berryman's program appears on the recital page.

Henry O. Iverson represented the Möller company in planning the following stoplist:

GREAT

Diapason, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Koppelflöte, 8 ft.
Spitzflöte, 8 ft.
Spitz Celeste, 8 ft.
Nachthorn, 4 ft.
Rauschquinte, 2 ranks, 122 pipes
Chimes

SWELL

Flute Conique, 16 ft., 56 notes
Flute Conique, 8 ft., 68 pipes
Hohlflöte, 8 ft., 68 pipes
Salicional, 8 ft., 68 pipes
Vox Celeste, 8 ft., 56 pipes
Principal, 4 ft., 58 pipes
Flute Traverso, 4 ft., 68 pipes
Flautino, 2 ft., 61 notes
Plein Jeu, 3 ranks, 183 pipes
Trumpet, 8 ft., 68 pipes
Hautbois, 8 ft., 68 pipes
Hautbois, 4 ft., 12 pipes
Vox Humana, 8 ft., 61 pipes
Tremulant

POSITIV

Rohrflöte, 8 ft., 61 pipes
Principal, 4 ft., 61 pipes
Cymbel, 3 ranks, 183 notes

CHOIR

Koppelflöte, 8 ft., 68 pipes
Viola Pomposa, 8 ft., 68 pipes
Viola Celeste, 8 ft., 63 pipes
Spitzflöte, 8 ft., 68 pipes
Spitz Celeste, 8 ft., 56 pipes
Nachthorn, 4 ft., 68 pipes
Nasat, 2 3/4 ft., 61 pipes
Nachthorn, 2 ft., 61 notes
Clarinet, 8 ft., 68 pipes
Bombarde, 8 ft., 68 pipes
Clarion, 4 ft., 12 pipes

PEDAL

Resultant, 32 ft., 32 notes
Diapason, 16 ft., 32 pipes
Bourdon 1, 16 ft., 12 pipes
Bourdon 2, 16 ft., 12 pipes
Diapason, 8 ft., 12 pipes
Flute, 8 ft., 32 notes
Quint, 5 1/2 ft., 32 notes
Flute, 4 ft., 32 notes
Flute, 2 ft., 32 notes
Bombarde, 16 ft., 12 pipes
Bombarde, 8 ft., 32 notes



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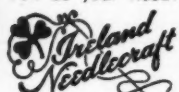
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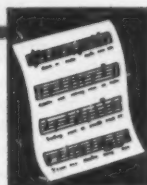
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MARGARET WHITNEY DOW



Margaret Whitney Dow retired in June as associate professor of organ and piano at the University of Redlands after fifteen years of distinguished service there. The success of her students in church and college positions throughout the country attest the caliber of her teaching.

She received her BA in philosophy and BM in piano from Carleton College. She has studied in France with Dupré and Marchal and with Clarence Dickinson at the Union Seminary in New York from which she received her MSM degree. She did further graduate work at the University of Southern California and at the University of California at Los Angeles.

Her teaching posts before coming to Redlands in 1945 were at Carleton College, Culver Stockton College and Florida State College for Women (now Florida State University).

Miss Dow was very active in AGO affairs and served as dean of the Florida Chapter, and the Riverside-San Bernardino Counties Chapter, as chairman of the Southeastern regional convention in 1931 and of the Far Western regional in 1953. She has her FAGO and ChM certificates.

She is a member of Phi Beta Kappa and is president of the local chapter of Pi Kappa Lambda. She is active in many other organizations.

She will continue her church playing, do private teaching and lecture demonstrations. She will continue to live in her beautiful Redlands home where her flower garden will occupy much of her time.

THE CHORUS of Northwest Christian College sang a concert of sacred music June 6 at the First Christian Church, Eugene, Ore. Maud Skaggs Woodyard was director and Elwin Myrick organist.

GEORGE MARKEY OPENS SCHANTZ AT ELKHART

AT FIRST PRESBYTERIAN

Church in Indiana City Dedicates New
Three-Manual Instrument—A. C.
Strahle Draws Up Design with
Music Committee

George Markey played the dedicatory recital May 13 for the new three-manual Schantz organ in the First Presbyterian Church, Elkhart, Ind. His program was the same as the one which headed the recital pages of the July issue.

The specification was designed by A. C. Strahle of the Schantz Company in collaboration with the music committee of the church.

The stoplist is as follows:

GREAT
Principal, 8 ft., 61 pipes
Hohlfloete, 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Flute Harmonique, 4 ft., 61 pipes
Twelfth, 2 2/3 ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Chimes, 21 notes
Tremolo

SWELL
Rohrgedeckt, 16 ft., 12 pipes
Geigen Principal, 8 ft., 73 pipes
Rohrfloete, 8 ft., 73 pipes
Salicional, 8 ft., 73 pipes
Voix Celeste, 8 ft., 61 pipes
Geigen Octave, 4 ft., 12 pipes
Waldfloete, 4 ft., 73 pipes
Violina, 4 ft., 12 pipes
Piccolo, 2 ft., 12 pipes
Plein Jeu, 3 ranks, 183 pipes
Contra Fagotto, 16 ft., 12 pipes
Fagotto, 8 ft., 73 pipes
Trompette, 8 ft., 73 pipes
Vox Humana, 8 ft. (prepared)
Hautbois, 4 ft., 61 pipes
Tremolo

CHOIR
Viola, 8 ft., 73 pipes
Gedeckt, 8 ft., 73 pipes
Dulciana, 8 ft., 73 pipes
Unda Maris, 8 ft., 61 pipes
Koppelfloete, 4 ft., 73 pipes
Dulciana, 4 ft., 12 pipes
Nazard, 2 2/3 ft., 61 pipes
Spitzfloete, 2 ft., 61 pipes
Tierce, 1 3/4 ft., 61 pipes
Clarinet, 8 ft., 73 pipes
Chimes
Tremolo

PEDAL
Double Open Diapason, 16 ft., 12 pipes
Bourdon, 16 ft., 32 pipes
Rohrgedeckt, 16 ft.
Octave, 8 ft., 32 pipes
Bass Flute, 8 ft., 12 pipes
Rohrfloete, 8 ft.
Quint, 10 2/3 ft.
Choral Bass, 4 ft., 12 pipes
Gedeckt, 4 ft.
Trombone, 16 ft., 12 pipes
Contra Fagotto, 16 ft.
Trompette, 8 ft.
Fagotto, 8 ft.
Clarion, 4 ft.

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Expected Rush of Holiday Music Fails to Show Up

Only a few publishers of choral music, to our surprise, put heavy emphasis this month on their music for Advent and Christmas. Presumably they know the habits of church musicians well and have ample reason to believe that most of them do not buckle down to planning for next season while the weather is warm and the out-of-doors inviting. Next month's issue, we predict, will at least quadruple the emphasis.

Our stack seems a tall one this month mainly because some large works and some collections are included.

Publishing five big cantata sections from the *Musicalische Gespräche über die Evangelica* by Andreas Hammerschmidt was a major undertaking for Concordia Publishing House. This important church composer of the transitional period foreshadows the great pre-Bach figures (Buxtehude, Pachelbel), whose generation immediately followed his, and to a considerable degree Bach himself. The music is simple in texture and naive in conception; it makes use of some of the common-property motives and devices which Bach's genius two generations later transformed into mighty significance.

All five of these works should be studied by most church musicians, Baroque-minded or no. They offer the use of instruments in rather easy parts and make no particular demands on the singers nor, for that matter, the listeners. We merely list the five here; see them all: I Am the Resurrection; Holy Is the Lord; O Beloved Shepherds; How Shall We Find Bread?; Therefore, Watch that Ye Be Ready.

A Buxtehude cantata, Lord, Keep Us Steadfast in Thy Word (also Concordia) shows how rapidly music was moving at this period. He had come a long way from Hammerschmidt—a long way toward Bach. This work for chorus, strings

and continuo (there is an organ reduction, of course) is essentially a chorale with ritornello, with a long, slow, noble Amen section on the close.

From a similar period and another great composer Concordia has a new and good edition by Thomas Gieschen of the Purcell "bell anthem," Rejoice in the Lord Alway. From our own period, a bold and challenging setting of Psalm 130 by Jan Bender pits choir and organ against a rich brass choir.

In order to put its new Sixteenth-Century Anthem Book (20 SATB anthems) into a highly convenient handbook size, Oxford University Press found it necessary to reduce the print size very considerably. Since all this first-rate collection should be sung unaccompanied, organist-directors presumably can get their books at little closer to eye-level than usual, so perhaps the small print won't matter. Middle-aged altos without contact lenses may complain, though.

Leo Sowerby is well represented in the Oxford list with four SABs and an SA. All but one of these are designed for a specific church season and will hardly escape the notice of any alert director. Come, Holy Ghost, Draw Near Us is for Whitsun-tide; All Hail, Adored Trinity is for Trinity-tide; The Righteous Live for Evermore is for All Saints; SA The Lord Ascendeth Up on High is for Ascension-tide. The orphan is an excellent Martyr of God which most directors will use SATB. As always Dr. Sowerby's organ parts are grateful, important and challenging.

A lively unaccompanied Jubilate Deo for SSATBB by John Gardner, which would be stimulating for a good choir, completes the Oxford list.

As usual the Novello offering includes music for the more liturgical service: two settings of the Magnificat and Nunc Dimittis, one in F for congregation and choir by Gordon Lawson and a small one in D minor by Lionel Dakers; and a big Te Deum and Benedictus in C by Christopher Le Fleming. All of these have good organ parts. Anthony Milner's dynamic Praise of the Lord of Heaven has ATB solo passages. In the unaccom-

panied department are a small Advent Jesus Comes with All His Grace by Donald Cashmore and a We Adore Thee, Lord Jesu from Palestrina edited by C. Hylton Stewart.

The main advantage of Thirty Old and New Christmas Carols (G. Schirmer) is to have in one inexpensive folder SATB arrangements of all the most familiar ones.

Most of G. Schirmer's single copy anthems this month are for Christmas, indicating that this firm's long experience with church musicians is not exactly the same at that of other publishers. The Shepherd's Chorus from Menotti's beloved *Amahl* is now available separately. In the arrangement category are a rather ingenious one by Richard Warner of Christmas Eve Is Here and a thick, reharmonized Noble Cain one of March of the Kings. John Jacob Niles has caught considerable folk flavor in his two four-stanza original carols, Gabriel's Message and Once a Fair Maiden. For treble voices are an SA Bethlehem Road by Blanche Douglas Byles and an SSA In the Stillness by Helen Jun Marth. For general use a cappella is a small well-handled setting of Lord Jesus, Think on Me by John Leo Lewis.

Perhaps it shows a publisher's breadth of interest to include in the same mailing (as G. Schirmer did) a run-of-the-mill Eight Hymn Anthems for Junior Choir (surely we can give our youngsters more stimulating fare than these two-part Herbert Grieb versions of the very tiredest of hymns!) and a fine new edition by Don Smithers of a top-flight cantata-length Te Deum Laudamus and Jubilate Deo by Henry Purcell.

Joseph Kantor's Where Shall My Soul Repose? is an interesting essay in unaccompanied writing (Mercury). Those of us with widening interest in the perfections of the polyphonic writing of the sixteenth century will find especial delight in the beautifully long lines of an Agnus Dei from a Morales mass edited by Leo Kraft.

Katherine Davis' The Little Drummer Boy which had such a popular run at Christmas time last year is available from Mills SATB, SA and SSA. Don Malin has a good arrangement of Our

Master Hath a Garden on an old Dutch tune (B. F. Wood).

Noel Goemanne has seen to it that the publication of his interesting big Tu Es Sacerdos will provide for almost any of the variety of choir situations a Roman Catholic director might face (World Library of Sacred Music). There is also a demanding organ part.

Music for Three Virginian Churches (E. C. Schirmer) is a curious combination of three small choir numbers unrelated except for their place of origin. Directors should give these at least a glance.

Sacred Design has so far not matched its striking covers. This try is a wholly usable though not distinguished little arrangement by Dale Wood of the tune we always sing to Joseph and Mary. This title is Resonet in Laudibus.

Also for Christmas and also from Minneapolis comes Marie Pooler's O Come Let Us Adore Him (Augsburg), an intentionally elementary setting of the Christmas story for children's voices and narrator with suggested staging.

Ulysses Kay has resorted to an old device in his Hymn Anthem on Hanover (C. F. Peters) letting the organ provide all the original sounds. He succeeds pretty well but not so well as that old hand at it, Healey Willan, does with his Hymn Anthem on Breslau. We wouldn't start our baritone soloist on a high D sharp as Orvis Ross does in At the Gate of the Year; nor would the poem's emphases for us coincide at all with his prosody; perhaps others will disagree diametrically.

Galaxy sends us a couple of pleasant carol arrangements from England: Montgomerie's Carol arranged by Kenneth Elliott and Whence Is That Goodly Fragrance arranged by Donald Cashmore. The same distributor sends a practical Father, Hear the Prayer We Offer written by Arthur Pritchard and a small God Be Merciful Unto Us by A. G. Warren Smith.—F. C.

HARRY GAY was the principal of the conference on church music sponsored July 25-29 at the Trinity Cathedral, Cleveland by the Episcopal diocese of Ohio.

SOME THINGS NEVER CHANGE-#5



The fifth thing that never changes is the need for attention to detail. Glenn Tschantz (not a relation) personifies this quality—and it is a needed quality in his work supervising assembly and erection. He loves to find out what makes things tick—and to take steps to keep them ticking. He likes details like adjusting contacts on relay boards (see cut). Mr. Tschantz and our other skilled associates help us live up to the Schantz tradition:—building fine pipe organs.

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**Annual Guild Meeting
 Elects Officers,
 Passes New Amendment**

The national annual general meeting was held May 16 in the choir room of St. Bartholomew's Church, New York City. President Harold Heeremans was in the chair.

After greetings were extended to those present all were requested to rise and observe a moment of silence in tribute to the memory of those members of the Guild who had died within the year. The minutes of the national annual general meeting held May 18, 1959 were approved without reading. Alice Gordon-Smith and Gerald Weale were appointed tellers to count ballots for the election of national officers and councillors and for the proposed amendment to the constitution. The reports of national officers and committee chairmen were heard.

The president's report was as follows:

The direction taken at the annual winter conclave in Florida in December 1959, led to marked progress toward the realization of the avowed purposes of the Guild. The credit for this is due to the host chapter: Central Florida Chapter, Orlando-Winter Park.

The initial success of the tests for the service playing certificate indicates a developing momentum in individual effort by Guild members. These tests have proved adequate for their purpose and practical in their administration. For those hitherto excluded, they provide an opportunity to participate in the primary function of the Guild.

Occasions have arisen when your president has felt and expressed gratitude toward his fellow national officers, the councillors and the national committees and he is happy to do so now. The ceaseless, selfless devotion to the Guild, shown by the chairman of the national convention and expansion committee, Dr. S. Lewis Elmer, continues as a model for all of us.

George Powers, treasurer, reported a balance of \$12,316.39 as of April 30, 1960. For the national auditors a report from Hauser, O'Conner and Hyland, accountants, was read stating that they had examined the Guild's accounts and had found everything in proper order.

In the absence of the chairman, Alec Wyton, George Powers, vice-chairman, read the following report of the examination committee:

It has been an active and stimulating year. The details of the new service playing certificate having been made known, a number of candidates have already taken the tests and several have passed them. Many chapters have expressed interest in the tests on behalf of their members and there would seem to be no doubt that there will be many candidates for the certificate in the coming years.

In June 1959 nineteen candidates took examinations for the certificate of Fellow, which was gained by four. 104 took examinations for the certificate of Associate, which was gained by twenty-five. Twenty-six took examinations for the certificate of Choir Master, which was gained by sixteen. The total number of candidates was 149.

In the examinations for fellowship, associateship and choir master, the practical co-operation of a number of members-at-large of the board of examiners is gratefully acknowledged and it is hoped that by an increasing number of contributions from these people the examinations may become more and more representative of the best thinking of the present day. For the associateship and fellowship examinations, four organ pieces are now required: one from the pre-Bach period, one of Bach, one Romantic piece and one by a contemporary composer.

LOOKING DOWN THE AISLE AT GUILD SERVICE



By this means the examination is now thoroughly representative of every school of organ composition.

A serious attempt is being made to speed up the process of marking the papers, so that candidates may be informed of their results much earlier than has been done in the past. To this end, chapters which are examination centers are earnestly requested to return completed papers to national headquarters immediately so that the examiner may begin work on them.

I should like to record my deep appreciation of the members of the examination committee: Dr. Elmer, Dr. Coke-Jephcott, Dr. Candlyn, Mr. Powers, and Mr. Tollefsen for their good and dedicated work; and particularly to the vice-chairman, Mr. Powers, for assuming the full responsibility of the committee when ill health overtook the chairman.

Dr. Elmer, chairman of the national convention and expansion committee, reported as follows:

The convention and expansion programs of the AGO have proceeded satisfactorily in the Guild year, May 1, 1959 to April 30, 1960. Regional chairmen, state chairmen, deans and regents and other Guild officials and members have given valuable assistance. Organists and choirmasters who were not members of the AGO, but interested in becoming members and in forming chapters or Guild student groups have also aided us. There has been much correspondence with prospective organizers of chapters, branches and Guild student groups both in the United States and elsewhere.

As requested at the beginning of the season, many names and addresses of potential members were forwarded to headquarters. Letters and printed material were mailed to each of those listed, giving information concerning the AGO and national activities in general. Many monthly newsletters bearing various titles are published by chapters. A national GSG newsletter is published by a different GSG each year. These are of great value in publicizing the AGO and local activities and

in cultivating closer co-operation throughout the country.

It was my pleasure to attend the tenth anniversary celebration of the New London County, Conn. Chapter: the twenty-fifth anniversary celebration of the Delaware Chapter with President Heeremans; also the Adirondack Chapter; and to note the evidences of growth in membership and in accomplishment over the years.

Regional conventions were held as follows: Indianapolis, Ind., June 15-17; Seattle, Wash., June 15-18; Little Rock, Ark., June 15-18; Wichita Falls, Tex., June 15-18; Sacramento, Cal., June 16-19; New Haven, Conn., June 22, 23; Cincinnati, Ohio, June 22-24; Kansas City, Mo., June 21-24; Williamsport, Pa., June 23-25; Asbury Park, N.J., June 28-30; Concord and Manchester, N.H., June 29, 30. Earlier in the year, 3 others were held, as reported at the Annual Meeting, May 18, 1959, making a total of 14 in 1959.

A national midwinter conclave was held in Winter Park—Orlando, Fla., Dec. 28-30, 1959.

Guild student group conventions were held as follows: Hamline University, St. Paul, Minn., May 8, 9, 1959; St. John's College, Winfield, Kans., Feb. 7, 1960; Hollywood-Beverly Christian Church, Hollywood, Cal., April 30, 1960.

As of April 30, 1960, our national records show: 17,856 active members; 277 chapters; six branches, and eighty-one Guild student groups.

The following chapters were organized in the Guild year: Southern Illinois, Carbondale; Clinton, Iowa; Kerrville, Texas; Pampa, Texas; Roswell, N. Mex.; West Kentucky, Murray, Ky.; Danville, Ill., and Illinois River Valley, Ottawa, Ill. Guild student groups were formed at Capitol University, Columbus, Ohio; Locoming College, Williamsport, Pa.; Lapeer, Mich.; Casper, Wyo.; Charleston, S.C.; Kansas State College, Pittsburg, Kans.; San Jose, Cal.; Roosevelt High School, Washington, D.C.; Chazy High School, N.Y. and University of Wisconsin at Milwaukee.

Leon Carson, editor of the AGO Quarterly, reported as follows:

*** the AGO Quarterly is in the midst of its fifth year of existence.*** an effective effort has been maintained to uphold * * the original purposes and ideals * * *; an earnest sense of operational guidance has been * * adhered to; as a result numerous * * objectives have been attained.

The * * Quarterly's position * * is a unique one in that it is not a transmitter of organizational news and activities * * it is the desire * * of the editors to obtain literary contributions reflecting knowledge and inspiration gained through the wide experience of * * leading members of the profession. * * * *

*** it is the aim to introduce something of an international flavor by including * * articles * * authored by leading British and Canadian musicians, thus aiding in * * keeping alive the * * spirit of brotherhood * * given impetus at the International College of Organists held in London in * * 1957.

*** interest in the Quarterly outside * * Guild membership appears * * on the increase. * * * the Quarterly retains in its publicity columns reputable business firms in strategic points over the country plus numerous transient advertisers.

*** the status of * * Quarterly distribution * * has indicated * * signs of improvement * * a new committee under the chairmanship of Mrs. Louis Duit, dean of the Los Angeles Chapter, has been authorized * * to study and recommend ways and means of facilitating * * the * * routine of distribution. * * * *

Willard I. Nevins, chairman of the national organ playing competition committee, reported that the finals would be held in Detroit June 25 and that three checks toward the prizes to be given had been received.

Dr. George Mead, chairman of the committee on code of ethics, reported as follows:

The committee on ethics has had a quiet year. One problem involving an infraction of the AGO code of ethics was settled in a friendly discussion.

As chairman of the committee on acoustics Dr. Mead reported as follows:

This committee on acoustics was formed by the president as a standby committee in view of the fact that an extensive report of the previous committee was published not long ago. The present function of the committee is to assemble material and to be prepared to publish when a report is needed.

Upon motion, duly made and seconded, the reports were accepted with thanks.

Mr. Weale on behalf of the tellers then reported the results of the election as follows:

President, Harold Heeremans, FAGO, ChM, FTCL; vice-president, George Mead, AM MusDoc, AAGO; secretary, Charles Dodsley Walker, AM, FAGO; treasurer, George E. Powers, DSM, FAGO; registrar, Hugh Mc-Edwards, AAGO; librarian-historian, S. Lewis Elmer, LHD, AAGO, FTCL, FRCO, FCCO; auditors, Willard I. Nevins, FAGO, Alec Wyton, FRCO, ChM, FAGO; chaplain, the Rev. Robert D. Hershey, STD, DD; councillors elected for terms ending in 1963, Clarence Dickinson, MusDoc, AAGO; Lillian Carpenter, FAGO; Marguerite Havey, AAGO; Walter N. Hewitt, AAGO, ChM, FTCL; David Hewlett; John Huston, MSM; Claude Means, FAGO, FTCL; Lily Andujar Rogers, FAGO, ChM.

He also reported that the amendment to the national constitution was passed as printed in THE DIAPASON for April.

Upon motion, duly seconded and carried, the meeting was adjourned.

HUGH McEDWARDS
 National Registrar

BALDWIN-WALLACE Conservatory of Music
 Berea, Ohio
 CECIL W. MUNK, Director
 Outstanding facilities and equipment
 WARREN BERRYMAN
 Department Head
 B.M. degrees in Organ and Church Music

HARTT COLLEGE OF MUSIC
 Hartford, Connecticut
 Bachelor & Masters Degrees in
 ORGAN AND CHURCH MUSIC
 Edward Hall Broadhead M. Mus.
 Departmental Chairman

News of the American Guild of Organists—Continued

Two New FAGOs, Nineteen AAGOs Survive Exams

This year's list of successful candidates for the FAGO and AAGO certificate was even shorter than last year's with only two successful new holders of the senior recognition and nineteen for the junior. The marking was completed in time for announcement at the national convention in Detroit and for publication in THE DIAPASON a full three months earlier than last year.

The choirmaster results will be announced shortly.

The following passed the 1960 tests:

FELLOWSHIP

Gerre E. Hancock, New York City.
Kathleen Armstrong Thomerson, Lubbock, Tex.

ASSOCIATESHIP

Fred R. Bigelow, Fort Worth, Tex.
Murray C. Bradshaw, Chicago, Ill.
Donald P. Halsey, Jr., Montclair, N. J.
Gertrude Hemmerlein, Valley Stream, N. Y.
Carleton Lester Inniss, St. Albans, N. Y.
Justine Elizabeth Johnston, Brooklyn, N. Y.
Robert John Jones, Chicago, Ill.
Robert L. Mahaffey, Hartsdale, N. Y.
G. Daniel Marshall, New York City.
Marvin E. Peterson, Marysville, Ohio
Nancy C. Powell, Meridian, Miss.
Theo Rayburn, New York City
Edith C. Shoemaker, Ambler, Pa.
Don P. Stone, Riverside, Cal.
Charles Thomas Taylor, Atlantic City, N. J.
Helen K. Taylor, Buffalo, N. Y.
Carol Weber, South Ozone Park, N. Y.
William Whitehead, Philadelphia, Pa.
Richard J. Wingell, Menlo Park, Cal.

Merrimack Valley

The Merrimack Valley, Mass. Chapter held its final meeting June 21 at the summer camp of Leroy Hinchcliffe, Country Pond, Newton, N.H. A cook-out and social was held and the newly elected officers were installed by Dean Alvin Wooster. The officers for the new season are: Bertrand Muller, dean; Mrs. Hinchcliffe, sub-dean; Howard I. Large, treasurer; the Rev. Allyn Bradford, chaplain; Eleanor F. Hooper, auditor; Marion L. Abbott, librarian; Norma Jennings, auditor; Mrs. John Cochrane, secretary. The program committee announced the events of the new season. A new placement committee has been added with the purpose of helping organists who wish to make a change and also help in filling vacancies for the vacation period or substituting.

ELEANOR F. HOOPER

Waterbury

The Waterbury Chapter met at the home of Frederick E. Black, Watertown, Conn. June 13 for a picnic supper. The officers for 1960-61 were elected and plans for the year discussed.

BESSIE DICKINSON

SPEAKER'S TABLE AT PRESIDENT'S BREAKFAST



On President Heeremans' right at the traditional breakfast are, from the table's edge: Councillor Frederick Swann, Councillor Seth Bingham, Auditor Willard Nevins, Auditor Alec Wyton and Secre-

tary Charles Dodsley Walker. The Guild banner above our president's head was designed by an artistic and devoted member especially for the Guild service.

Springfield

The annual meeting of the Springfield, Mass. Chapter was held May 9 at the Agawan Congregational Church with Eleanor Toussaint as host organist. After the dinner a business meeting was held at which the following were elected officers for the 1960-61 season: Lawrence Buddington, Jr., dean; LeRoy Hanson, sub-dean; Virginia Ring, secretary; Grace Spingler, treasurer; Lewis Martin and Frank Taplin, executive board. Following the business meeting a "one man" version of Trial by Jury was given by Anita Buddington accompanied by Philip Buddington.

LEROY HANSON

Honewell-Petersburg

The Hopewell-Petersburg, Va. Chapter met June 23 at the First Methodist Church, Hopewell. Kathryn Hill Rawls, regional chairman, was guest speaker at the annual luncheon meeting. She outlined news and activities of other chapters in the region and commented on the work being done in the area with junior choir training. Mrs. Rawls announced that a regional convention will be held at Washington, D. C. in May 1961. Chaplain Eugene C. Ensley installed the following officers: Mrs. W. A. Fessler, dean; Mrs. C. Garland Harvill, sub-dean; Harriet Zercher, secretary; C. J. McAfee, treasurer; Mrs. Raymond Butterworth, historian; Mrs. Earl Valentine, program chairman; Mrs. Eley S. Heffington, publicity chairman. Retiring dean Mrs. McAfee was given a vote of thanks for her work. It was announced that Mrs. Fessler was to attend the national convention in Detroit.

MRS. ELEY S. HEFFINGTON

Westerly Branch

The Westerly Branch, Rhode Island Chapter held its annual banquet June 21 at the Lion Gate Inn, Watch Hill where members and guests enjoyed a chicken pie buffet. A short business meeting was held and plans completed to sponsor George Butler and his choir in a program of organ and choral music scheduled for October. At the close of the meeting a poem I'll Never Be Missed by Philip T. Blackwood was read which depicted the trials and tribulations of a choir director.

The annual election of officers took place May 16. The following were elected: Albert Webster, regent; Porter Hoxie, sub-regent; Barbara C. Brooks, secretary; Grace B. MacIntyre, treasurer. At the conclusion of the meeting Charles Archer showed slides and gave a talk on such famous English cathedrals as Canterbury, Salisbury, Westminster, St. Paul's, Wells, Worcester, Lincoln and Ely.

ALBERT M. WEBSTER

Niagara Falls

The annual dinner and election of officers of the Niagara Falls Chapter was held May 10 at the Grace Lutheran Church. Mrs. A. Donald McKenzie was chairman of the event as well as host-organist. Ann Oxley and Mrs. Paul Monroe assisted. Officers elected are: the Rev. H. Myron Braun, AAGO, dean; Grace M. Chandler, sub-dean; Elsa Vorwerk, secretary; Millie R. Oxenham, treasurer; Aline B. Wayland, J. Earl McCormick and Mrs. J. Frederick Neff, board of directors. The Philosophy of Music was the theme of a talk given by Harold Bradley.

ELSA VORWERK

Earn New Certificate

The following members have earned the service playing certificate in the 1959-60 season (chapters indicated are those in which the examination was given):

Anne Grambling, Mountain Lakes, N.J., New York City Chapter
Anna L. Schuh, Jamaica, L.I., N.Y., Queens Chapter
Nona V. Born, Glenside, Pa., Philadelphia Chapter
Sandra Ilene Wells, Flourtown, Pa., Philadelphia Chapter
Natalie Jane Bloomberg, Lansdowne, Pa., Philadelphia Chapter
Richard Sanborn Miller, Redlands, Cal., Riverside-San Bernardino Chapter
F. Diann Fordham, Evanston, Ill., North Shore Chapter
Ernest A. Andrews, Setauket, L.I., N.Y., Suffolk Chapter
Mildred Landsberg Burmeister, Evanston, Ill., North Shore Chapter
Barbara Coulter, Ketchikan, Alaska, San Diego Chapter
Gordon McMillan, Redlands, Cal., Riverside-San Bernardino Chapter
Mildred E. Wagner, Springfield, N.J., Metropolitan New Jersey Chapter
Helen L. Seiler, San Diego, Cal., San Diego Chapter
Wanda Lois Cook, Fort Worth, Tex., Fort Worth Chapter

Elmira

The Elmira, N.Y. Chapter held a "Boss Night" June 7 at the Evangelical and Reformed Church with the member's ministers and their wives as guests. The Rev. Oliver B. Francisco, dean, acted as master of ceremonies. After members and guests had introduced themselves and had given something of their backgrounds a hymn sing was held. Music used at Pentecost was sung by the Rev. and Mrs. John Kaercher. The following officers were elected for the 1960-61 season: Mr. Francisco, dean; Adolf Peterson, subdean; Mrs. Raymond Andrews, secretary; Mary Jane Brown, treasurer.

Mrs. R. W. Andrews

Pittsburgh

The Pittsburgh, Pa. Chapter met June 20 at the Emanuel Lutheran Church, Castle Shannon with Thomas Caruso as host organist. Following dinner the business meeting was held with past-dean James W. Evans presided over the installation of the officers for the 1960-61 season. Mr. Caruso then played the program listed in the recital section of this issue.

LILLY S. MCGREGOR

Lockport

The Lockport, N.Y. Branch Chapter met June 27 to elect the following officers for the 1960-61 season: Eleanor Strickland, regent; Mrs. George H. Benziger, Jr., sub-regent; Grace TenBroek, secretary; Mrs. Norbert Fritton, treasurer.

MARLYN H. DONAHUE

LUDWIG ALTMAN
San Francisco Symphony Orchestra
Temple Emanu-El
California Palace of the Legion of Honor

CLARENCE DICKINSON
Concert Organist
Organist and Director of Music,
The Brick Church.
62 East 92nd Street
New York 28, New York

DAVID S. HARRIS
Church of Our Saviour
Akron, Ohio

NEWELL ROBINSON
F.A.G.O. (chm)
CHURCH MUSIC
GRACE CHURCH, MT. AIRY
PHILADELPHIA DIVINITY SCHOOL
EASTERN BAPTIST COLLEGE
ST. DAVIDS, PA.

WARREN BERRYMAN
Sac. Mus. Doc.
Baldwin-Wallace Conservatory
Berea, Ohio

John Doney
M.Mus. A.A.G.O.
ST. ANDREW'S CHURCH
Roswell, New Mexico

RALPH A. HARRIS, D. Mus.
UNIVERSITY OF MIAMI
and
ST. PHILIP'S EPISCOPAL CHURCH
Coral Gables, Florida

KATHRYN HILL RAWLS
MUSIC B., A.A.G.O.
St. Luke's Methodist Church
Washington, D. C.

ELISE CAMBON
SAINT LOUIS CATHEDRAL
DEPT. OF LITURGICAL MUSIC
LOYOLA UNIVERSITY
NEW ORLEANS, LOUISIANA

GEORGE GANSZ
A.A.G.O.
Philadelphia 20
Pennsylvania

Garth Peacock
Oberlin Conservatory of Music
Oberlin, Ohio

A.A.G.O. M.S.M.
LUIS HAROLD SANFORD
Organist-Choirmaster
St. John United Lutheran Church
Winter Park, Florida

WESLEY A. DAY
F.A.G.O., Ch.M., F.T.C.L.
St. Mark's Episcopal Church
Clarke Conservatory of Music
PHILADELPHIA

ALFRED M. GREENFIELD
New York University
New York 53, N. Y.

WILLARD E. RETALICK
Boy Choir Specialist
ALL SAINTS' CHURCH
Providence, R. I.

ROBERT M. STOFER
Organist and Choirmaster
Westminster Presbyterian Church
Dayton, Ohio

News of the American Guild of Organists—Continued

Information Given on 1961 Exam Requirements

The information sheets with full details on registration, application, fees and preparatory material for the FAGO, AAGO and ChM examinations for 1961 are now available. Deans of chapters will in the future be responsible for their distribution. Ask your dean for them or write to national headquarters.

We list the music for the organ playing parts of these tests:

FELLOWSHIP

Toccata on the Elevation, Frescobaldi; When Jesus Hung upon the Cross, Scheidt; Fantasia, Sweelinck (choose one); Dorian Toccata; Christ Our Lord to Jordan Came, Clavierübung, Part 3; Canonic variations on From Highest Heaven, all Bach (choose one); Allegro Vivace, Movement 3, Symphony 1, Vienne; Introduction and Passacaglia in D minor, Reger; Sonata on the 94th Psalm, Introduction and Movement 1, Reubke (choose one); Prelude and Fugue in G minor, Set of 3, Dupré; Baroque Prelude and Fantasia, Richard Arnell; Whimsical Variations, Sowerby (choose one).

ASSOCIATESHIP

Chorale Prelude: A Mighty Fortress, Buxtehude; Fugue on the Kyrie, Couperin; Fantasia in Four Parts, Gibbons (choose one); Fantasia in C minor, 5 part; Come Thou Saviour of the Gentiles, 18 Chorales; Movement 2, Trio Sonata 4, all Bach (choose one); Sonata 5 in D, Mendelssohn; Prelude in E flat minor, D'Indy; Prelude and Fugue on O Traurigkeit, Brahms (choose one). Variations on Wondrous Love, Barber; Psalm Prelude, Set 1, Yea, Though I Walk, Howells; Miniature, Langlais (choose one).

Columbus

The Columbus, Ga. chapter held its meeting June 13 at St. Paul's Methodist Church. The winner of the hymn-writing contest, Mrs. Orville Munson, was given a twenty-five dollar check. Mrs. Munson was accompanied by Donald Garr as she sang her prize-winning hymn I'm So Glad My Saviour Cares for Me. The new officers elected at this meeting are: William Collins, dean; Mr. Carr, sub-dean; Arthur Colaianni, secretary; Charles Simons, treasurer; William Wardlow, auditor.

FLORENCE ROBERTSON

Canton

The Canton, Ohio Chapter met at the Calvary Presbyterian Church May 29 for its regular meeting and annual election of officers. A new three-manual Hilgreen-Lane organ was demonstrated by Mrs. Richard Elmer, host organist, and by Dean W. Robert Morrison, FAGO. Mr. Elmer, host director, gave a brief talk describing the stops on the organ. The following officers were elected for the 1960-61 season: David C. Bower, dean; Dr. James A. Stanforth, sub-dean; Mary Kuehner, secretary; John A. Cox, treasurer; Clarence K. Dretke, corresponding secretary and assistant treasurer; Mrs. Donald A. Jenks, registrar; Marvella Horn, librarian; Lee W. Cherry and Peter C. Paterson, auditors; W. Robert Morrison, FAGO, Robert Clark and Nellie J. Dretke, executive committee. Guests were introduced and the organ chambers and console inspected by members and refreshments served following the program.

C. K. DRETKE

Dayton

The Dayton, Ohio Chapter met at the First Evangelical United Brethren Church May 16. After a dinner Dean Robert Stofer and his officers reviewed the year's activities. Officers elected for the 1960-61 season are: Mr. Stofer, dean; A. Edward Kerr, sub-dean; Flora Reed, registrar; Dorothy Smith, secretary; Dorothy Swartzel, treasurer; the Rev. George Bowles, chaplain. Frederick Jackish, Wittenberg University, Springfield, played the following program: Prelude and Fugue in C, Out of the Depths, Whither Shall I Flee and Before Thy Throne I Now Appear, Bach; Six Hymn Preludes, Rene Frank; Christus der ist mein Leben, Bornefeld; Communion, Tryptique, Vlerne; The Fountain, DeLamar-ter; Piece Modale 8, Langlais.

MARILYN BAUMGARTNER

Chesapeake

The Chesapeake Chapter held its annual spring banquet in the Charles room of the Belvedere Hotel, Baltimore May 16. A short business meeting followed the dinner at which Katherine E. Lucke was made an honorary life member. Miss Lucke was dean from 1936 to 1940. David Cooper, dean of the Peabody Conservatory of Music was the guest speaker. A recital by the madrigal singers, University of Maryland, concluded the program.

MARGUERITE S. BLACKBURN

Mobile

The Mobile, Ala. Chapter met June 10 at the Fairhope Yacht Club for a picnic. Mrs. Edwin Gooden and Dr. and Mrs. Ronald B. Mershon were hosts to the seventeen members present. The get-acquainted meeting was enjoyed by all.

ROSA ADAIR BROWN

Monadnock

The Monadnock Chapter met June 19 at the Black Lantern, Keene, N.H. for its annual meeting. Officers elected for the 1960-61 season are: Helen Ellis, dean; Francis Ingersoll, sub-dean; Lois Wright, secretary; Ruth Hemenway, treasurer; George Wilson, chaplain; Grace Tyler, librarian; Helen Terry, registrar; Charles L. Sumner, auditor; Dorothy Mowry, Mr. Wilson and Yvonne Bonneau, program committee.

GRACE E. TYLER

Hartford

The Hartford, Conn. Chapter held its annual meeting at St. Mark's Episcopal Chapel, University of Connecticut, May 23. Dr. Walter Ihrke welcomed the chapter on behalf of the university and gave a brief description of its music program and facilities. At the business meeting new members were welcomed. The following officers were elected for the 1960-61 season: Frank K. Honey, dean; William R. Gable, sub-dean; John Bullough, registrar; Muriel S. Davis, secretary; Madelene G. Gay, assistant secretary; Ethel S. Bestor, treasurer; Theresa M. D'Esopo, Albert Russell and Loma Lombardo, members-at-large; the Rev. Edward C. Dahl, chaplain. Miss Lombardo played a brief program on the small Möller organ.

JOHN BULLOUGH

Sarasota

The Sarasota, Fla. Chapter met June 14 at the First Presbyterian Church with Mrs. Hugh S. Clark as hostess and chairman of the program on wedding music. A paper was read by Mrs. Ray E. Berwald explaining how secular music became the traditional wedding music. Mrs. Clark spoke of the wedding music approved by the schools of church music and said that the wedding music should have the dignity and spirit of a religious service. Mrs. Clark, Mrs. Worth Dexter, Sr. and Christia Basler played organ music appropriate for weddings. Mrs. Eugene D. Spangler, soprano, sang two wedding numbers.

EMILY I. SIMPSON

Asheville

The Asheville, N. C. Chapter met at St. Paul's Methodist Church June 6 to hear a performance of the Buxtehude Cantata 7, Jubilate Domino with Mrs. William Lambert, contralto, Emily Porter, cellist and Mrs. David C. Beebe, pianist, taking part. Following the annual dinner Dean Clair F. Hardenstine led the group in a tribute to the memory of J. Francis Griffith, the chapter's first secretary, recently deceased. A program committee for the ensuing year was appointed as follows: Mrs. Richard B. Ford, chairman; Margaret Ensley, Edgar T. McCleary and Paul H. Bates.

CHRISTINE L. RATZELL

Lafayette

The Lafayette, Ind. Chapter met June 20 at the home of Jack Horkheimer. The group listened to a recording by Leonard Bernstein entitled Comparison of Jazz with the Classified Forms and Mr. Horkheimer demonstrated the stereo organ he built.

The chapter met May 10 in the Chestnut Room of the Purdue Union Building with Dr. Robert Baker as guest. After the dinner Dr. Baker made some impromptu remarks. The regular business meeting was held and the following were elected for the 1960-61 season: Robert Neuenschwander, dean; Mrs. Herbert Brunnsma, sub-dean; Phyllis Vanderwielen, secretary; Ellen Young, treasurer; Theodore Purchla, registrar; Gertrude Richolson, librarian-historian; Helen Anderson and Mrs. Michael Bilo, auditors; Dr. Randall Corkern, chaplain; Mrs. Norman Buss, Mrs. Charles Fox, Mrs. Walter Vanderkleed, Mr. Purchla, Mrs. Richolson and Mr. and Mrs. John C. Wagner, council members. The chapter attended a reception for Dr. Baker after his recital May 11 at the Central Presbyterian Church.

MRS. WALTER VANDERKLEED

Atlanta

The Atlanta, Ga. Chapter met June 6 at the home of Mrs. Foster Spain, out-going dean, for a dinner meeting. C. W. Dieckmann was given a gift from the officers for his faithful service as treasurer for more than ten years. The dinner was in Mr. Dieckmann's honor and also for the retiring and new officers.

The chapter met May 9 at the Central Presbyterian Church to hear a choral program under the direction of Hubert Vance Taylor. The following officers were elected for the 1960-61 season: Mrs. Robert Lowrance, dean; William Weaver, sub-dean; Sue Goddard, secretary; Douglas Johnson, treasurer; Kathleen Quillen, registrar; E. L. Harling, auditor.

KATHLEEN QUILLEN

Northern New Jersey

The Northern New Jersey Chapter brought the season's activities to a close June 7 with a dinner at the Emmanuel Baptist Church, Ridgewood, with Winifred Hawkins and Ethel Holderith as host organist and director respectively. Retiring Dean Elizabeth Stryker expressed appreciation to the officers, board members and committees who served throughout the year. Mrs. Stryker was awarded the past-dean's pin in acknowledgement of her service. A program of music was given by the Ridgewood Chapter, SPEBSQSA with William Holderith directing. The meetings will resume in September with Mrs. Hawkins as dean.

CLARA HOOGENHUIS

Katharine Fowler, M. Mus.

Western Presbyterian Church
Washington, D. C.

ELDON HASSE

FIRST METHODIST CHURCH
Temple Mishkan Israel
New Haven, Conn.

Paul E. Koch

FIRST METHODIST CHURCH
Springfield, Ill.

JAMES A. THOMAS

First Presbyterian Church
La Grange, Ill.

HENRY FUSNER

S.M.D., A.A.G.O.
The Church of the Covenant
Cleveland 6, Ohio

WILBUR HELD

S.M.D., F.A.G.O.
Ohio State University
Trinity Church
COLUMBUS, OHIO

William MacGowan
M. Mus.

Maple Street Congregational Church
Danvers, Mass.
Boston Chamber Players
positiv available

W. WILLIAM WAGNER

Organist and Choirmaster
THE OLD STONE CHURCH
Cleveland, Ohio
Recitals and Instruction.

GEORGE L. GANSZ

Centenary College
Hackettstown, New Jersey

HAROLD HEEREMANS

F.A.G.O., CH.M., F.T.C.L.
NEW YORK UNIVERSITY
CHURCH OF THE SAVIOUR
BROOKLYN, N. Y.

Anne Versteeg McKittrick

F.A.G.O., Ch. M., F.T.C.L.
Grace Church, Brooklyn Heights
BROOKLYN 2, N. Y.

DAVID

WEHR

CHORAL—ORGAN—COMPOSITION
First Methodist Church, Boise, Idaho

STUART GARDNER

Mus. M.
LITTLE CHURCH
AROUND THE CORNER
NEW YORK CITY 16

Harry H. Huber

M. Mus.
Kansas Wesleyan University
University Methodist Church
SALINA, KANSAS

NORLING

St. John's Episcopal Church
Jersey City Heights New Jersey

Harry Wilkinson

F.A.G.O.
CHURCH OF
ST. MARTIN-IN-THE-FIELDS
CHESTNUT HILL PHILADELPHIA

Paul J. Hanson

CHOIRMASTER-ORGANIST
Trinity Church, Des Plaines, Ill.
Chicago Board of Education

JOHN HUSTON

First Presbyterian Church
Stephen Wise Free Synagogue
New York City

Newton H. Pashley

First Presbyterian Church
OAKLAND, CALIFORNIA

RICHARD

WESTENBURG

News of the American Guild of Organists—Continued

INSTRUCTIVE CATHOLIC MASS AT ST. RAYMOND'S



Scranton
The Scranton, Pa. Chapter held its annual dinner and meeting June 6 at the Dutch Pantry, Scranton-Wilkes-Barre airport. Officers elected for the 1960-61 season are: Miriam Trethaway, dean; Mrs. William Henkelman, sub-dean; Mrs. Carl Butler, secretary; Charlotte Bohrer, treasurer. Retiring Dean Ruth Hallock led the installation service. A program of flute solos was played by Barbara DuVal Park accompanied by Clarice Spencer Young.

EVELYN M. BUTLER

Cumberland Valley
The Cumberland Valley Chapter met at the EUB Church, Waynesboro, Pa. June 4. Dean Asher Edelman, Jr., directed the youth choir in a group of numbers. The men's chorus under the direction of Don Riber sang five selections. Dean Edelman presided over a short business session. A social hour followed.

HILDA CLOPPER

Wichita
The Wichita, Kans. Chapter met June 4 to make plans for the coming season's programs and the Southwest regional convention to be held in Wichita in June, 1961. Dorothy Addy, AAGO, will serve as general convention chairman. The officers elected for the 1960-61 season are: Royal Jennings, AAGO, dean; Janet Wittmer, sub-dean; David Grindol, treasurer; Lucile Brunner, secretary; Jean Wilkens, historian; Dr. Franklin Edwards, chaplain.

Thirteen members of the chapter attended the national convention in Detroit.

LEOLA FREE

Buena Vista
The Buena Vista Chapter closed the year with a meeting and potluck supper at the Strackbein cottage, Black Hawk Lake, Lake View, Iowa June 19. Dean Lee McGinnis called the meeting to order and the following officers were re-elected: Mr. McGinnis, dean; Frances Heusinkveld, sub-dean; Virginia Boggs, secretary; Miriam Hartley, treasurer; Marie McGinnis, librarian. Mr. and Mrs. Ralph Diehl showed slides and told of their interesting air trip around the world this spring.

The Buena Vista, Iowa Chapter met May 15 at the Odebolt Methodist Church for a potluck supper. After the supper James Boeringer, AAGO, at the organ and harpsichord and Grace Nocera, violinist played the following program: Sonata in A, Op. 1, violin and harpsichord, Handel; Prelude and Fugue in F sharp minor, Buxtehude; Prelude and Fugue in F minor, Bach; Monophonic Dances of Eight Centuries, violin and percussion; Fugue in A flat minor, Brahms; Fugue 2 on B-A-C-H, Pepping; Musick's Handmaid, harpsichord and percussion, Purcell; Cantilena and Capriccio, violin and harpsichord, Pinkham.

VIRGINIA BOGGS

Pasadena and Valley District
The Pasadena and Valley District Chapter met for a social get-together and potluck dinner at Farnsworth Park June 20. Retiring Dean Robert Prichard reported on his two years of stewardship and Dean-elect Martha Farr responded with plans for the future. Dr. Ronald Huntington showed colored slides with a running commentary of his recent trip around the world. Tentative plans for next season's programs were discussed by Dr. Hunter Mead and the committees to be active next year were appointed by Mrs. Farr.

GAYLORD CARTER

Galveston
The Galveston, Tex. Chapter sponsored Thomas B. Rice in a recital at Trinity Episcopal Church May 31. Mr. Rice's program is in the recital section of this issue.

The chapter met May 15 at the First Presbyterian Church, Texas City, for a choral and organ program. The La Marque Presbyterian choir sang three numbers; Thomas B. Danner, Jr., organist and Mrs. David Sanders, pianist played organ-piano selections; Mrs. R. W. Rogers played several organ solos. Mrs. H. H. Saunders was director of the choir and Mrs. H. C. Jarvis accompanied.

MARJORIE HAMILTON

Omaha
The Omaha, Neb. Chapter met June 6 at the Immanuel Baptist Church for dinner, with Dean Thelma Stenlund as hostess. The group made a tour of seven of the newer churches with much interest focused on the architecture. Thirty-five members attended the meeting and tour which ended with dessert at the Countryside Community Church with Mae Jean O'Haver as hostess.

MARJORIE IVERSEN

San Joaquin Valley
The final meeting of the year for the San Joaquin Valley Chapter was June 4 at the home of Harry Kohler, Fresno, Cal. The event was a planned potluck followed by the installation of officers. Retiring Dean Hazel Petersen was awarded a past-dean's pin and thanked for her leadership. She is moving to Southern California. The evening was concluded with singing of anthems, college and campus songs led by Stephen Niblack.

JO DULL

Oklahoma City
The Oklahoma City Chapter held its final meeting of the 1959-60 season in the form of a picnic supper June 6 at Will Rogers Park. The officers elected for the coming year are: Roger Malone, dean; Fred Haley, sub-dean; Fern Leone Parsley, registrar; Ruth Camille Weach, secretary; A. H. Amelung, treasurer. Retiring Dean Nancy Raesdale expressed her appreciation to members for the co-operation which made her term successful.

MARY SCHULTZ

Orange Coast
The Orange Coast Chapter sponsored a concert May 10 at St. Paul's Presbyterian Church, Anaheim, Cal. Marilyn Holmes played Trio Sonata 2 in G for organ and strings, Arne; Ciacona in E minor, Buxtehude; Benedictus, Couperin; Concerto del Sigr. Meck, Walthier, and Sonatas 1, 4, 5 and 10 for organ and strings, Mozart. Miss Holmes was assisted by a string ensemble conducted by Robert W. Larson. Adrian Holland played the Handel Violin Sonata 4 in D major.

Indianapolis
The Indianapolis, Ind. Chapter reports the following officers elected for the 1960-61 season: Erwin Muhlinbruch, dean; Charlotte Moore, sub-dean; Vivian Arbaugh, secretary; Raymond Brandes, treasurer; Geneva Howell, registrar; Tom Murphy, librarian; Paul R. Matthews and Robert Nowicki, auditors.

GEORGIA EVA LOCKENOUR

Lincoln
The chapter met June 6 for its annual picnic at the home of Dean John Carter Cole. After dinner an installation service was held for the following officers: Mr. Cole, dean; Mrs. Walter Witt, sub-dean; Mrs. Dale Underwood, secretary; Rena Olson, treasurer.

MRS. DALE UNDERWOOD

About Those Prizes

The awards in the national organ playing competition, a \$250 first prize and a \$125 second prize were made possible by contributions from: Austin Organ Company, Allen Organ Company, Gertrude E. McKellar Trust Fund, Reuter Organ Company, Spencer Turbine Company, Aeolian-Skinner Organ Company, Wuritzer Organ Company, Harold Flammer Corporation and the H. W. Gray Company.

The C. F. Peters Corporation added \$50 in music to the first prize and \$25 in music to the second.

As related in detail in the running story of the convention, David Mulbury placed first and Sybil Komminos Sharp second.

Los Angeles
The Los Angeles, Cal. Chapter cosponsored, with the Pasadena Chapter, Robert Baker May 16 at the Immanuel Presbyterian Church. Mr. Baker played Grand Jeu, Du Mage; Two Voluntaries, Purcell and Boyce; Concerto 4, Handel; Toccata Giocoso, Adler; Prelude and Trumpetings, Roberts; O Deepest Grief, Giannini; Prelude for Rosh Hashonah and The Burning Bush, Berlinski; Toccata in the Dorian Mode, Three Chorale Preludes and Prelude and Fugue in B minor, Bach.

The chapter sponsored Virgil Fox in recital May 11 at the Hollywood High School. Music by Bach, Mozart, Franck; Durufle, Bossi and Boellmann was heard in this program.

Central Arizona
The Central Arizona Chapter held its annual picnic and business meeting at Coronado Park, Phoenix June 6. After the supper the group went to the home of Melba Chatwin to hear organ recordings of E. Power Biggs. The following officers were elected for the 1960-61 season: Vernon Johnson, dean; Helen Donaldson, sub-dean; Dorothy Hobert, secretary; Retta Burgess, treasurer; Marvin Anderson, registrar; Thyra Leithold, Robert C. Lamm and Charles Parker, executive committee.

MARVIN ANDERSON

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But to get back to this "choir party" idea, we are sure that you and your choir will find at least a couple of fine new Christmas anthems that will truly express the joy of the coming season.

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ALBERT & FRANCES TUFTS



C. ALBERT TUFTS, AAGO, has retired after fourteen years from his post at the Pico-Arlington Christian Church, Los Angeles, Cal. as a result of injuries to his neck, left arm and hand suffered when hit by a young hit-and-run driver at a crosswalk in Hollywood. Mrs. Tufts, a graduate of the University of Kansas and an organ student of her husband, has replaced him at the church. He continues playing for Masonic lodges and at mortuaries.

Mr. Tufts studied with Dr. William Carl at the Guilman Organ School from which he graduated in 1912. He coached with Guilman when the French master was guest recitalist at the Louisiana Purchase Exposition in St. Louis. Other study was with Clarence Eddy at the Chicago Musical College and with Albert Riemschneider and coaching with several other eminent organists. He also did work at the Cincinnati Conservatory and at the University of Southern California. He is the author of an organ treatise and a booklet entitled Better Organ Playing.

He has served the Los Angeles AGO Chapter as sub-dean and secretary.

On the occasion of his retirement his pastor, the church board and the choir honored him at a special meeting.

CITY HALL ORGAN SERIES HEARD AT PORTLAND, MAINE

The summer series on the Kotschmar memorial organ in the Portland, Maine, city hall began July 5, and, with four recitals weekly, will continue through Aug. 19. John Fay, municipal organist, is being heard once each week and other organists in July were: Edwin Starner, Philadelphia; Malcolm Cass, South Portland; Jean Leduc, Montreal; John Weaver, New York City; Lewis Brunn, Bala-Cynwyd, Pa.; Irving Bartley, University of New Hampshire; William Whitehead, Pottstown, Pa.; Richard Grant, Niles, Mich.; Homer Whitford, Chestnut Hill, Mass.; William MacGowan, Danvers, Mass.; Berj Zamkochian, Boston, and Allister Grant, Portland.

In the twelve August recitals these organists, aside from Mr. Fay, will be introduced: Douglas Rafter, Boston; Harriette Richardson, Springfield, Vt.; George Whitney, Portland; Homer Wickline, Pittsburgh, Pa.; Earl Chamberlain, Cohasset, Mass.; Bernard Piché, Lewiston, Maine; George Faxon, Boston; Earl Barr, St. Paul, Minn.; Henry Hokans, Worcester, Mass., and Thomas Richner, Rutgers University.

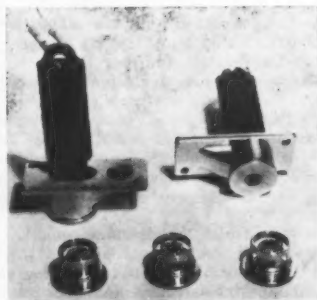
HONOR LILIAN CARPENTER AT TESTIMONIAL DINNER

LILIAN CARPENTER, FAGO, was the guest of honor at a testimonial dinner given her by sixty of her former organ students in a New York City restaurant June 20. Walter N. Hewitt was toastmaster and the students' committee was headed by Mrs. William Rylance of Kingston, N. Y.

The invocation and benediction was given by the former minister of the Church of the Comforter in the Bronx where Miss Carpenter served for many years as organist and choir director.

She was presented with a silver service, a check and a book of letters of tribute from her former students.

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Are Organists Psychic?

By HERBERT D. WHITE

After reading Charles Peaker's account of the Handelian visions in St. Paul's (May issue "A Matter of Time"), there were probably not a few readers who dropped their DIAPASON with a cynical smile and shook their heads knowingly. After all, apparitions of ancient composers just do not appear unless (a) the said composer was either a suicide or an evil liver (and everyone knows that the great G.F.H. was a God-fearing Christian who died on Good Friday); (b) the person witnessing the apparition has some consort with the powers of darkness or forgot to pay his Income Tax—and anybody who knows Charlie Peaker will testify to his acquaintance with the angels and his loyalty to Her Majesty's Government).

No, the ghostly array of musicians in the sacred walls of St. Paul's were a figment of the imagination, no doubt brought into focus by overwork, eyestrain and eating pickled herrings with ice cream.

Unfortunately there is at least one person who can recount a similar incident regarding the great Handel. This person, after reading "A Matter of Time", sat down and communicated with Doctor Peaker, swearing that renowned organist to secrecy. Alas, for fear of again arousing the ghostly company, the worthy Doctor feels that this person should set forth fresh evidence regarding the restless spirit of George Frederick.

There was a time—about fifteen years ago—when the wonderful voices of the choir of Christ's Hospital were rehearsing the Chandos Anthems. Now Christ's Hospital is officially described as a 'Royal, Religious, and Ancient Foundation'—scarcely likely to have any truck with spirits which emanate from nowhere. On this said occasion there evolved a spirited discussion between the scholarly Philip Dore, the saintly 'Corks' Cochrane and

the Witness regarding the orchestration and the tempi of the Chandos Anthems. The Witness returned home and that same evening resumed the copying of orchestral parts from the score. Not content with copying, the Witness set about inserting his own bowing marks, indications of tempo and so forth. The scene remains vivid to this day. The Witness, alone in his study in a 200-year-old stone house in Sussex: a suspicion of a movement, a slight sound at the study door and lo, there stood Handel, splendid in frogged coat and gay vest. He stood quite still, his peruke glowing softly in the light of the hall chandelier, as though waiting at the foot of the staircase. The Witness hurriedly covered the score with his hands and turned: Handel was gone. The only person to whom this incident was recounted was the Witness's wife. But there was in that same village an expert—nay, a sceptical expert—on the occult: none less than Harry Price, professor of Psychical Research at London University. Price was a personal friend of the Witness; as the author of 'Poltergeist over England' and the famous investigator of the Borley Rectory Ghost, Price was likely to explain this phenomena of Handel's appearance. The Witness was certain that his nocturnal experience would be explained away by one or two 'logical reasons' namely: (1) that preoccupation with Handel's works for several months and the fact that the Witness was a rabid Handelian would provide some psychological reason for 'projecting' Handel's image into the room; (2) that the Witness was working late and consuming warm beer and old cheese.

Harry Price, however, listened to this tale with great interest and proceeded to cross-examine the Witness very expertly. Eventually, on a day when the rest of the household were out of the way, Harry Price visited the house and went to work like a bloodhound. After prising up some floorboards in the hallway and raking around in the dust, his fingers encountered a George-the-First penny, a heavy copper coin, black with age. With regrets Harry Price considered the matter closed. Handel never returned.

Charlie Peaker was lucky—his ghost

JANICE MILBURN



JANICE MILBURN has been awarded a Fulbright grant for study in France. A graduate of Rollins College, Winter Park, Fla. she was a student of Catharine Crozier and assisted Miss Crozier in the organ department of the college and in Knowles Memorial Chapel.

left a more valuable souvenir behind, a George-the-Second crown. He was also lucky in that his ghostly vaudeville act was witnessed by a number of persons.

This Witness cannot claim the same luck but, up to the time of the article appearing in THE DIAPASON the Witness has never divulged his story outside his own family. After all, a God-fearing Episcopalian does not like to admit to seeing "things" for fear of being certified. But this is not all. The late Karl Straube professed to the Witness that Johann Sebastian Bach had appeared in the passageway connecting the school with St. Thomas Church in Leipzig after a certain performance of the B minor Mass in 1933. And Sir Sydney Nicholson also "saw" Handel on one occasion when he (Sir Sydney) was organist at West-

minster Abbey.

In view of the fact that there have been doubts and scholarly disputations concerning Shakespeare—even to the extent of desecrating his grave by opening it—one wonders whether a committee should not be formed, headed (of course) by Doctor Peaker, for the investigation of Handel's tomb? This Witness suggests that the Committee for the Respectful Treatment of Handelian Ghosts (C.R.T.-H.G.) should form a joint deputation of Canadian, American, and British organists and petition the Dean of Westminster to check his register of Births, Deaths, and Marriages, in order to make sure that George Frederick's tombstone is in the right position. In fact, in order to protect ourselves against charlatans and fakers, the Witness further suggests that there should be a Chapter of the C.R.T.H.G. attached to every A.G.O. Chapter so that we can keep tabs on psychic phenomena. After all, no organist's job will be safe if, at any time, the organ loft can be invaded by departed spirits. We must be on guard against surprise attack. Perhaps we could elicit the support and co-operation of the United States Air Force?

It is hoped that readers will take this matter very seriously. The awe-inspiring experience of Charles Peaker and the shattering experience of this Witness may be only the first of such psychic visitations. Beware! Look under the organ bench before sitting down to play and, above all, never attempt to tamper with Handel's score or his directions or you may be the next!

MARCHAL AND ENSEMBLE PLAY MIT-HARVARD DATE

Under the sponsorship of the MIT and Harvard summer sessions, André Marchal played a program July 27 in Kresge Auditorium, Cambridge, with a chamber orchestra conducted by Klaus Liepmann. The program included a Concerto Grosso, Corelli; Concertos 1 and 6, Handel; Offertoire sur Les Grandes Jeux, Couperin, and Prelude and Fugue in E flat, Bach.

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The old organ occupied the largest part of the center of the balcony. In the new plan the entire center of the balcony has been made available for the choir by exposing the great division in an alcove highlighted with floodlights and painted in black to give sharp contrast to the silver pipes.

Alcoves on either side of the balcony were utilized for the choir and the swell. The organist and the choir are surrounded with tone to permit a unison of voices with the instrument.

Martin Wick designed the instrument in conjunction with Walter Buszin of Concordia Lutheran College, St. Louis.

The stoplist is as follows:

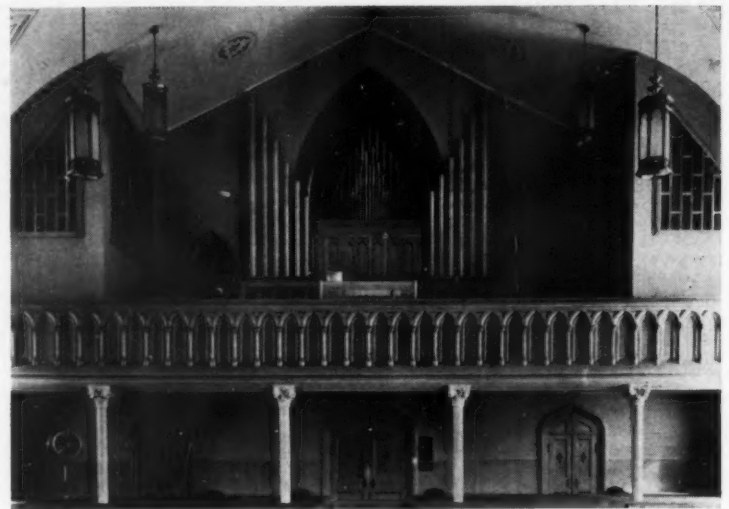
GREAT

- Diapason, 8 ft., 61 pipes
- Gedeckt, 8 ft., 61 pipes
- Gemshorn, 8 ft., 61 pipes
- Dulciana, 8 ft., 61 notes
- Principal, 4 ft., 61 pipes
- Flute, 4 ft., 12 pipes
- Gemshorn 4 ft., 12 pipes
- Twelfth, 2 3/4 ft., 61 pipes
- Gemshorn, 2 3/4 ft., 7 pipes
- Super Octave, 2 ft., 61 pipes
- Gemshorn, 2 ft., 5 pipes
- Gemshorn, 1 3/4 ft., 61 notes
- Chimes, 21 tubes

SWELL

- Gedeckt, 16 ft., 12 pipes
- Violin Diapason, 8 ft., 68 pipes

NEW INSTALLATION IN MISSOURI



- Stopped Flute, 8 ft., 68 pipes
- Salicional, 8 ft., 68 pipes
- Voix Celeste, 8 ft., 49 pipes
- Flute Harmonic, 4 ft., 68 pipes
- Violin Octave, 4 ft., 12 pipes
- Quinte, 2 3/4 ft., 7 pipes
- Flautino, 2 ft., 5 pipes
- Plein Jeu, 3 ranks, 183 pipes
- Trompette, 8 ft., 68 pipes
- Oboe, 8 ft., 68 pipes
- Clarion, 4 ft., 12 pipes
- Tremolo

CHOIR

- Spitz Flöte, 8 ft., 68 pipes
- Gemshorn, 8 ft., 61 notes
- Dulciana, 8 ft., 68 pipes
- Unda Maris, 8 ft., 49 pipes
- Spitz Flöte, 4 ft., 12 pipes
- Dolce, 4 ft., 12 pipes
- Nasard, 2 3/4 ft., 61 pipes
- Block Flöte, 2 ft., 61 pipes
- Krummhorn, 8 ft., 68 pipes
- Tremolo

PEDAL

- Diapason, 16 ft., 12 pipes
- Bourdon, 16 ft., 32 pipes
- Gedeckt, 16 ft., 32 notes
- Octave, 8 ft., 32 pipes

- Bass Flute, 8 ft., 12 pipes
- Gemshorn, 8 ft., 32 notes
- Flauto Dolce, 8 ft., 32 notes
- Quinte, 5 1/2 ft., 32 notes
- Choral Bass, 4 ft., 32 pipes
- Trombone, 16 ft., 12 pipes
- Trompette, 8 ft., 32 notes
- Clarion, 4 ft., 32 notes

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Historic First Presbyterian Church of Jamaica, N.Y. will commemorate its 300th anniversary with contests for a \$100 prize anthem and a \$100 prize hymn. A distinguished list of judges has agreed to serve for the competitions. For details write to Horace Fishback at the church, 89-50 164th St., Jamaica 32, N.Y.

CLAUDE MEANS was music director for the fifth annual choir boy camp sponsored by the music commission of the Episcopal diocese of Western New York July 3-9 at Camp Carleton in the Allegheny mountains.

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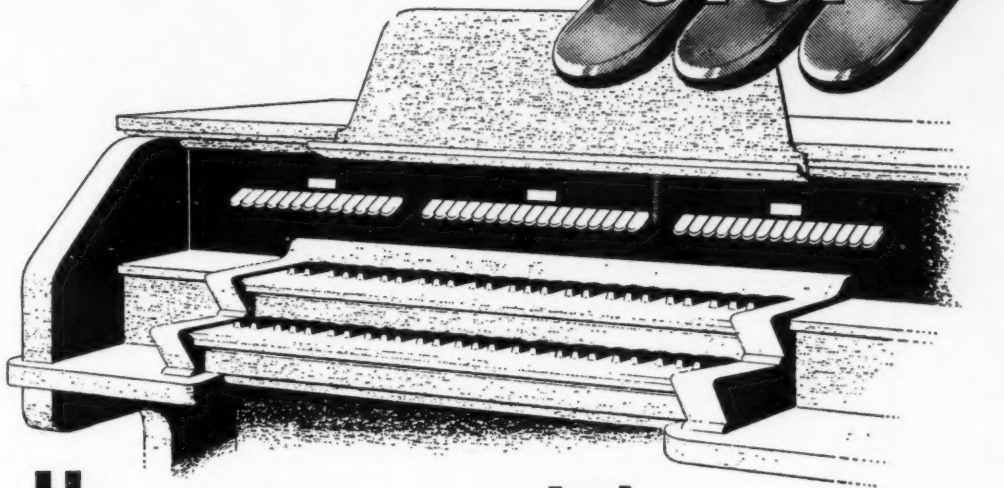
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The material and artistic value of the modern pipe organ is conceded to be partially due to the mechanical appointments, but in the main the true evaluation must ultimately concern the "stops."

A person who is versed in the art of organ registration can offer a relatively accurate description of the tone of a given organ merely by examining the "stop specifications." While there is the matter of acoustics and individual voicing of the various builders to be taken into consideration, the organ student can usually draw a mental picture of how a certain instrument will sound.

Unfortunately, this method cannot be applied to the electronic instrument, because the basic method of

tone production is different. Often organists, after comparing electronic organs in this way, will make the statement that they prefer a certain electronic to another, because it has a stop registration which seems more appealing. The fallacy of this method is plainly evident when one realizes that in many cases the "stop" is actually a "stop tablet" which represents only a vague change in tone quality. **SINCE THE INDIVIDUAL AND COLLECTIVE EFFECT OF THE STOPS OF AN ELECTRONIC ORGAN ARE NEVER EXACTLY THE SAME AS THOSE OF A PIPE ORGAN, THE ONLY TRUE METHOD OF EVALUATING THE ELECTRONIC INSTRUMENT IS BY LISTENING.**

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AGO CONVENTION BANQUET IN HUGE STATLER HILTON BALLROOM CLIMAXES BUSY AND EXCITING WEEK



Convention Story

[Continued from page 4]

definite needs in mind and with money to satisfy those needs. Music publishers were by far the most numerous exhibitors and from what we could observe were finding even in on-the-spot sales a gratifying return on their investments. We visited these booths: Associated Music Publishers, Concordia, Galaxy, H. W. Gray, Charles W. Homeyer, Mills, Oxford, C. F. Peters, Presser and World Library of Sacred Music.

The electronic manufacturers were out in force too. Allen, with a new two-manual model of great tonal interest; Baldwin with regular recitals on a new three-manual instrument attracting big crowds; Conn with numerous demonstrations; Hammond with its standard models, and Lowry.

The Austin exhibit which contained a console panel from the new giant organ going into New York's Fifth Avenue Presbyterian Church and the console of the new organ for New York's Church of the Heavenly Rest, was crowded at all times.

The snappy little Wicks in the ballroom was being played by someone every moment the ballroom was not in use.

Joseph Blanton's beautiful little tracker was not yet in playing condition but it attracted a lot of attention.

Mass-Rowe passed out fine carillon records to delegates as well as displaying their models—a fine example, we thought of intelligent promotion.

Robert Taylor who exhibited Speerhake harpsichords made a number of sales and a host of friends for these instruments.

The only vestment manufacturer this time was E.R. Moore whose multi-colored exhibit was really a "stunner."

Monday Afternoon

The speechmaking at the official opening at St. John's Episcopal Church was kept at a minimum. Acting General Chairman Theodore Herzog introduced Detroit Mayor Louis C. Miriani who gave brief but appropriate words of welcome. Then President Heeremans declared the convention officially open and the jam-packed church (we sat on the gallery floor) sat back to listen to the first official convention recital by David

Craighead of the Eastman School of Music. Mr. Craighead's admirable bent for bringing to his hearers works completely unfamiliar and often controversial seems to us especially laudable on such occasions as national conventions. It is not vitally important that these works be masterpieces (who can spot a masterpiece in his own time?); if they are seriously conceived works of ample dimensions springing from adequate musical backgrounds, they deserve exactly the kind of sympathetic and knowing performance Mr. Craighead can give to them. Of the three unfamiliar contemporary works we found the Christensen by far the most rewarding. Gardner Read's Passacaglia is a listenable if conventional work from his student days and lacks the bite and incisiveness of this composer's more recent work. We heard wide disapproval of the Canning Sonata. We feel that one hearing is not enough to justify such gloom though that hearing left us little to admire. Of the three movements we felt the Canzona came off best, with its quiet, acid counterpoint. The fugue subject seemed to us hardly to justify the architecture involved. The full program included:

Glaeden hun er født i dag, Christensen; Tiento lleno por B caudrado, Cabanilles; Canción religiosa "De la Virgen que parió del Niño que nació", Cabezon; Obra de Octavo Tono minor, Gardner Read; Two Canons, Opus Alto, Heredia; Passacaglia and Fugue in D minor, Gardner Read; Two Canons, Opus 56, Schumann; Sonata, Thomas Canning.

Wyton Lecture

The gap in the schedule occasioned by Alexander Schreiner's cancellation gave us a chance to hear Alec Wyton sooner than we expected. Since in our opinion we can hardly hear too much of this witty, informed, gracious, urbane man, it was well that his lecture came the first official day. Mr. Wyton has promised a written version of his lecture for an early issue so we shall not attempt capsuling it here.

Rather more than the usual time for dinner and freshening up preceded Claire Coci.

Claire Coci

At the Cathedral Church of St. Paul Monday evening we heard Claire Coci give her best performance in our experience. The program was an ideal one for a group

of organists, comprising as it did works by three Netherlanders of our time which gave a vastly different picture of the Low Country's contemporary organ composition than a last season's visitor would have us see.

Appropriately enough two of the numbers were dedicated to Miss Coci, and works with added strings and/or timpani dominated the program.

An excellent review of Miss Coci's performance appeared in the *Detroit Free Press* the morning following the concert. Of the Bijster works Collins George said they were "competent, generally melodic but not very memorable." The Monnikendam reminded him of "the Poulenc organ concerto in both its drive and its vigorous lyricism." But it was the Badings which he said "would have brought cheers in any place but a cathedral."

Certainly the audience agreed with him that "the whole evening was one of extremely exciting new music wonderfully played." The program was:

Passacaglia, Chorale on Psalm 42 and Variations on Stort Tranen Uyt, Jacob Bijster; Concerto for organ and strings, Marius Monnikendam; Prelude and Fugue 1 and Passacaglia for timpani and organ, Henk Badings.

The usual reception at the hotel ballroom followed with Miss Coci rightly the center of attention.

Morning for Students

An interesting approach to the so-called Baroque period was John Challis' unfortunately titled lecture which Wendling Hastings read. The Tuesday morning event was so instructive that many were sorry it reached only part way to its potential. Certainly the principles of agogic accent need to be much more widely understood and practiced and surely lack of a more nearly exact knowledge of ornamentation is a serious stumbling block for many organists. Many felt that a use of short excerpts from many works would have nailed down the points more firmly than the lengthy performances (with what seemed to us exaggerated emphasis on the points) of complete works with Phillip Steinhaus at the organ. Disappointment was general that one of Mr. Challis' fine harpsichords was not available for illustrations. Someone suggested that after this second performance of the Bach Passacaglia within thirty-six hours, this Bach should go back into Mr. Challis' deepfreeze.

Examination Held

Wilbur Held did an admirable job of making a program from next year's examination pieces listing them for variety and continuity and playing them in a way to give the maximum guidance to those who expect to take the examinations next spring. The incompleteness of the changes being made on the Central Methodist organ hampered Mr. Held's freedom somewhat but he succeeded completely in what he set out to do. The program:

Fantasia, Sweelinck; A Mighty Fortress, Buxtehude; Andante, Trio Sonata 4 and Dorian Tocatta, Bach; Prelude and Fugue on O Traurigkeit, Brahms; Variations on Wondrous Love, Barber; Allegro Vivace, Symphony 1, Vierne; Whimsical Variations, Sowerby.

Exam Panel

It was excellent planning that made the panel on Guild examinations the next event after Mr. Held's recital. But we feel strongly that the panel session itself needs a new approach and a complete overhauling. This up-to-now unexpressed opinion of ours was amply corroborated after the session by the simple expedient of eavesdropping about the ballroom. We can't report helpfully on this panel event, for we found little helpful to report. A much more positive approach will be needed to demonstrate the importance of the examinations to the unbeliever.

Grosse Pointe

The second big bus hegira took our host of organists to the beautiful Grosse Pointe area where two highly contrasted recitals were divided by what everyone but the weather man hoped would be al fresco dining; it turned out to be the only wet day of the work. Because the seating capacity of neither Christ Church, Grosse Pointe nor Grosse Pointe Memorial Church was designed to accommodate a national convention Finn Viderø and E. Power Biggs played simultaneously both in the afternoon and in the evening. We were happy that we heard these men in reverse alphabetical order; we feel it added zest to both recitals.

Viderø Program

We had heard Mr. Viderø in Florida and were impressed especially by his penetration into the style of his countryman, Buxtehude. Mr. Viderø's playing grows

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on the hearer. His objectivity, his sensitive scholarship, his scorn of "effect" require real listener co-operation but amply repay it. We were especially happy to hear the long Carl Nielsen work which we felt a piece of real worth. The program:

Prelude and Fugue in G minor, Canzona in C major, Ciacona in E minor and Te Deum laudamus, Buxtehude; Commotio, Opus 58, Carl Nielsen.

Wescott Rings the Bell

By now almost everyone is well aware that Wendell Westcott is a genius with his art; and probably most everyone also knows that he graduated from the Malines school with its highest honors. I only wish that all had heard this man, for far too many people have a poor impression of bell music. Incessant banging and tinkling is about the most vivid recollection most of us have of the carillon, but here is an artist who can actually make music on it.

Mr. Westcott played pieces which maintained more of a "concert" level than some of those which he performed at the last convention in Houston. Bell music has always been for the people; bells were bought and paid for by the townsfolk who listen to them often at very unceremonious times—such as market-time—so a few selections of "popular" nature are not only in keeping with a carillon recital but actually indigenous to the instrument. At a Guild convention, however, few care to stand and listen to popular melodies; this program seemed more appropriate.

I have seldom heard any artist on any instrument maintain such a quality of exciting musicianship. I do not know how he does it but he seems better able than most carillonners to maintain musical accent. Instead of a mere interminable succession of bangs, bongs and tinkles, he states the rhythmic essence of a piece the moment he begins to play. And his dynamic range and sense of phrasing are phenomenal. The soft pieces are wonderfully gentle and the grand pieces completely magnificent. I have never heard a carillonneur who can swell the instrument to such thrilling climaxes. So long as Wendell Westcott is playing I now find the instrument completely compelling.—JACK FISHER

The program:
Suite for Carillon, Vogel; Adagio, Fiocco; Preludium 7, Van den Gheyn; Sonata, Van Hoof; O Thaler Welt' O Hohen, Mendelssohn; Romance sans Parolee, Wieniawski; Prelude

and Air, Suite 3, Badings; Variations and Finale on a Flemish Folk Song "T Ros Beyaert," Westcott.

Biggs as a Yankee

Mr. Biggs' recital turned out to be the most controversial program of the week. Some were shocked by it; many wondered how he intended it. We found ourselves delighted and charmed. In answer to those who found it shocking in a church: we feel that when the organ console in a church is designed to be moved to the center of the chancel, it proclaims that the church is following the old New England meeting house tradition: it's a church while a service is in progress, a meeting house serving its community at other times. In such a meeting house Mr. Biggs' kind of program is eminently proper. As for the music itself, with the possible exception of the Ives variations, *this music is the very best music being written in our country in its time.* It is a big segment of our national musical heritage and we had better make the most of it.

The Ives is an adolescent work of a phenomenal American musical mind. Its clear relationship to the early music made it, we thought, the exactly right closer for the program. We don't think it is a sin to laugh even in church and we are grateful that our first hearing of this segment of American music was in the hands of such a sensitive, sympathetic, imaginative, witty player as E. Power Biggs.

The complete program was: Captain Sargent's Quick March, The London March, Duke of York's March and The Unknown, all anonymous; The President's March, Philip Phile; A Lesson and Fugue or Voluntary in D major, William Selby; Sonata in D major, John Christoph Moller; The Battle of Trenton, James Hewitt; Moderato, Andantino, Adagio, Presto, Chorales 1 and 2, Instrumental Suites, David Moritz Michael; Rondo in G major, William Brown; March in D major, Benjamin Yarnold; Trip to Pawtucket, Oliver Shaw; Variations on America, Charles Ives.

After Hours

Did we all go home after this strenuous day and evening and put our weary bones to bed? We did not. After the usual social hour in the ballroom, many (perhaps most) of us stormed the Fox Theater at closing time for the Detroit equivalent of the fabled Milkman's Matinee of hallowed

New York memory. Bill Peck and a crew of mighty Wurlitzer devotees had worked for months to restore this stunning example of the gilded courtesan of the organ family. Reginald Foort, once more familiar to BBC listeners than the king and queen, was the advertised star. We have heard this extraordinary man to better advantage in years past but it was certainly good to hear him again.

The fun increased when Searle Wright took over. Certainly one of the most talented, versatile and stimulating of our colleagues, he provided some highly imaginative harmony and amusing registration and paved the way for Raymond Shelley who, just as in New York, succeeded in lifting the audience right out of their seats and evoking cheers and whistles. Detroit's Tom Montgomery played well but following Shelley is just too tough an assignment. We don't know when the session finally closed; we made it to bed by 2:30. And many of our colleagues went back for more the other evenings of the week.

President's Morning

So 8:30 was a pretty early hour Wednesday for the president's breakfast for deans, etc. (We were an etc.—an ubiquitous etc.—so we helped a certain Miss Curtiss check in the guests.) These breakfasts have come a long way. Succinct summaries by regional chairmen with quick introductions of every person present have replaced those interminable individual chapter-reports which used to consume most of a morning.

The discussions which used to arise at the breakfast table are now saved for the "conference" to which deans-elect become an added element. The conference this time was one of heartening frankness and searching questions. Its effect is sure to be felt in the continuing national AGO policy.

Tours We Didn't Make

Get your local representatives to tell you about the various delightful conducted tours conventioners took Wednesday morning while we sat in on the two important business meetings. We heard glowing reports, especially of Greenfield Village.

Lectures

Nita Akin's enforced absence left only two competing sessions after lunch. Dr.

Hugh Porter's illuminating lecture on Preparing to Be a Church Musician we hope to be able to offer our readers in a future issue. Lloyd Pfautsch's choral conducting session was virtually unreportable since most of it was seeing and doing. We wonder if Mr. Pfautsch did not attempt too much in the time at his disposal: the illustration and application of his whole series of conducting signals for each vowel and consonant sound. We observed a good deal of bewilderment among those honestly trying to carry out his instructions.

Acoustical Panel

Ray Berry of *The American Organist* led the panel discussion on church acoustics entitled "What Goes on Here?" No review of this discussion is possible without calling attention to the fact that nearly every point that was made and discussed on this occasion was incorporated earlier in the report of the special committee on Acoustics in Churches published by the American Institute of Architects and in the *AGO Quarterly* for January, 1957. All members received this report.

(President Heeremans assures me that 10,000 additional copies of the issue have been printed and that they are available to anyone at 25c each. Architects and organ committees and church building committees need this report more than organists. But organists can and should disseminate this information and let it be known where it is available.)

Joseph Whiteford of Aeolian-Skinner represented the Associated Pipe Organ Builders of America on the special committee a few years ago and was in the same position on the panel discussion. Robert Newman of Bolt, Beranek and Newman furnished the viewpoint of the trained acoustical engineer in both instances. Searle Wright represented the Guild and took my place as spokesman for the organists. Frederick Dunn took the place of Walter A. Taylor of the AIA. The Rev. Robert Snyder, chaplain of the Detroit Chapter represented the clergy.

To summarize important points:

1. The architect, acoustician and organ builder should co-operate closely from the first stages of design to the completion and furnishing of the church.
2. The choir, organ and console should be designed to operate as a single great instru-

[Continued on page 26]

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President's Column

Congratulations to the Detroit Chapter of the AGO on the magnificent convention at which a number of RCO members were fortunate enough to be present. You will be able to read in THE DIAPASON of the fine recitals, lectures, discussions, meals, banquet etc., but there is one feature of a convention which cannot be reported and yet which is of inestimable value.

The purpose of a convention is to *convener*, to come together. The programs are a stimulus, but we can hear as fine playing and equally good instruments on recordings; lectures and discussions are thought-provoking, but good books are equally so. It is the meeting with and talking with others of like mind and like interests—the unscheduled moments—which, with the stimulus given by the scheduled events, make a convention a source of inspiration which cannot be duplicated in other ways. We renew old friendships and make new ones, and we gain a new insight and a clearer perspective from the experience.

And now "On to Vancouver" and another opportunity to find inspiration and refreshment. Many of us will travel together from Toronto by CPR, leaving on August 12 and enjoying together the fine scenery of the Rockies at the specially low "party rate." It is still not too late to join the party.

Information is available from the Canadian Pacific Railway travel agent in Toronto. I look forward to meeting many of you on the train and many more in Vancouver.

JAMES HOPKIRK

Windsor

The Windsor Centre participated in An Evening of Song and Dance at Cleary Auditorium June 7 as its last contribution to the season's activities. The RCO choir was under the direction of Alex Dubs and accompanied by Allanson G. Y. Brown. Music by Mendelssohn, Haydn, Holst, Byrde-Brown and others was heard in the choral and organ works. Percy Bradbury played the overture and play out music for the event.

ALLANSON G. Y. BROWN

Ottawa

The Ottawa Centre held its annual meeting June 4 at St. Matthew's Anglican Church. The following were elected officers for 1960-61: Gerald Wheeler, FRCO, chairman; William France, vice-chairman; Dr. R. T. Elworthy, secretary-treasurer; Ivy Hewis, past-chairman; Raymond Barnes, Russell Green and Jean Southworth, executive. The meeting was addressed by Gerald Knight.

JEAN SOUTHWORTH

Hamilton

The Hamilton Centre sponsored five students of Gordon Douglas, FCCO, in a recital at the Trinity United Church, Burlington, June 14. A collection was taken for the College building fund. The following program was played. Garry Postma—Prelude and Fugue in C major, Bach; Andante and Allegretto, Sonata 4, Mendelssohn; Irene Pottruff—Adagio, Sonata 1, Mendelssohn; Prelude in E minor, Bales; Prelude and Fugue in G major, Bach; Alice Woolvett—Chant de Mal, Jongen; March Triumphant, Karg-Elert; Jack Pettit—Introduction and Air, Purcell; Arioso, Handel; Prelude and Fugue in E minor, Bach; Grace Moore—Aria, Peeters; The Musical Snuff Box, Liadow; Prelude and G major, Bach.

Examination Test Pieces—1961

ASSOCIATESHIP

A—Bach, Komm, Gott, Schöpfer, heiliger Geist
 B—William France, Gavotte; Jongen, Chorale 4, opus 37; Howells, Preludio Sine Nomine, Six Pieces

FELLOWSHIP

A—Bach, Prelude and Fugue in G major
 B—Saint-Saëns, Rhapsody 2 on a Breton Song, opus 7. Brahms, Fugue in A flat minor
 C—Britten, Prelude and Fugue on a Theme of Vittoria; Alain, Litanies

F. C. SILVESTER
 Registrar for Examinations

Oshawa and District

The Oshawa and District Centre was visited by the Bay of Quinte Centre June 11. The visit took the form of an organ crawl and began with a recital by Oshawa Chairman Clifford Evans at the Simcoe Street United Church. A dinner was held at the Lancaster Hotel after which the group moved on to the new First Baptist Church where F. A. Reesor played a number. The last church visited was St. George's Anglican where Mr. Reesor played a recital. The film, Man of Music, about Healey Willan, was shown to the members and their guests. An invitation was extended by the visitors to the Oshawa chapter for a return visit in Belleville next season.

MARGARET DEYNAN

One New FRCCO; Eleven ARCCOs

Seventeen candidates entered for Associateship and one for Fellowship. The following successfully completed the requirements in the June 1960 examinations:

FELLOWSHIP DIPLOMA

James Burchill, Toronto, Ont.

ASSOCIATESHIP DIPLOMA

Grace L. Babiak, Toronto, Ont.
 Edward J. Barbeau, Toronto, Ont.
 C. D. Cameron, Toronto, Ont.
 Eileen M. Clark, Toronto, Ont.
 Kenneth Davis, Willowdale, Ont.
 Alexander Esler, Calgary, Alta.
 Joy McNaughton, Mitchell, Ont.
 Mary S. McTier, Hamilton, Ont.
 Peter M. Partridge, Kingston, Ont.
 Alfred Strombergs, Stratford, Ont.
 William H. M. Wright, Toronto, Ont.
 F. C. SILVESTER

Calgary

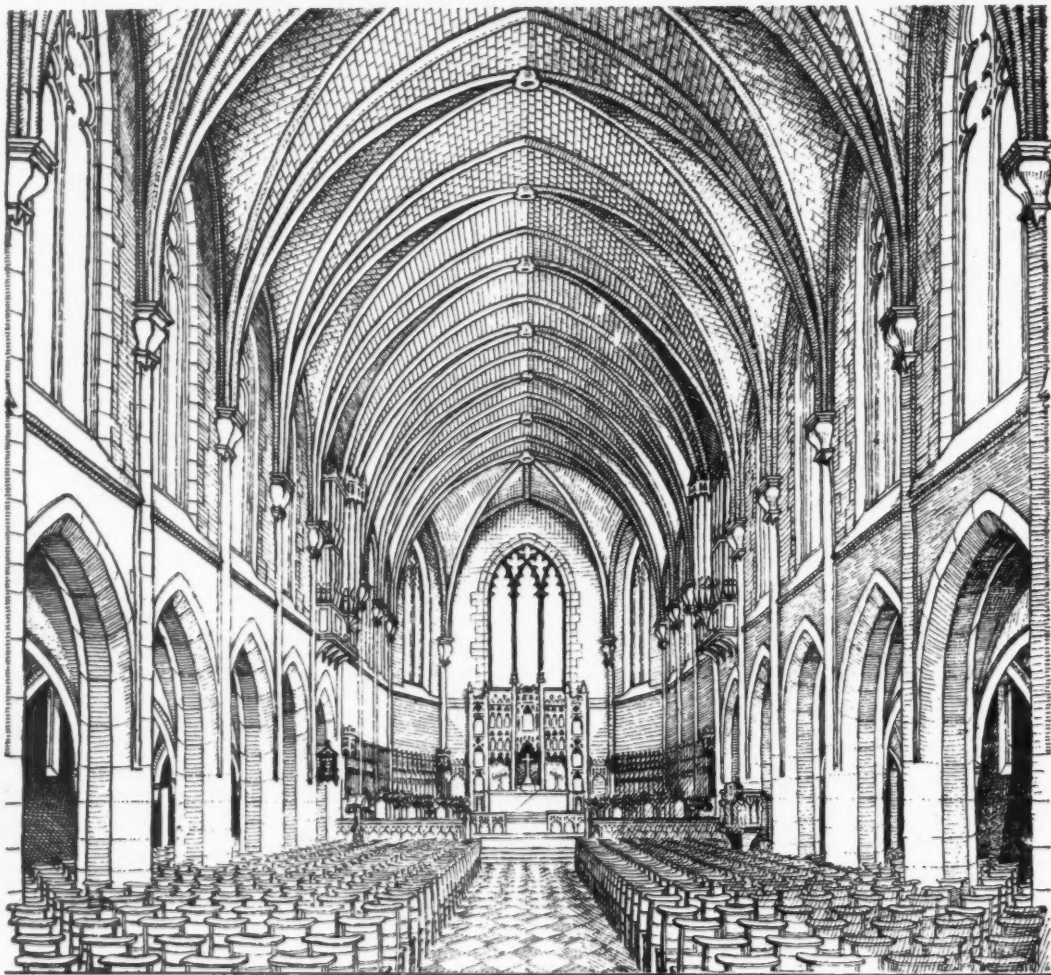
The Calgary Centre held its final meeting of the season at the Mount Calvary Lutheran Church May 14. Following a potluck supper a business meeting took place and the following officers were elected for the 1960-61 season: John W. Searchfield, chairman; Robert Bell, vice-chairman; Robert Hooper, past-chairman; Shirley Lintick, secretary; Kenneth Robson, treasurer; Christine Wise, social convener; Olive Moon, Diapason secretary; Mr. Hooper, publicity convener; Nora Searchfield, executive member. The evening was then turned over to Cyril Mossop who showed colored slides of his recent trip to Europe.

OLIVE L. MOON

ELIZABETH VAN HORNE



ELIZABETH VAN HORNE, Lexington, Ky., has received a Fulbright grant to study organ with André Marchal in Paris. She holds bachelor's and master's degrees from the University of Kentucky, where she was a student of Arnold Blackburn. For the past year, Miss Van Horne has served as instructor in organ at Baldwin-Wallace College and organist at Bethany English Lutheran Church, Cleveland, Ohio. She will sail from New York in September.



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DEAN OF CHURCH MUSICIANS RETIRES FROM BRICK CHURCH



Dr. CLARENCE DICKINSON retired effective June 12 from his post at New York's Brick Presbyterian Church where he has served with unique distinction for more than half a century.

Dr. Dickinson's career is so well known and the number of organists he has taught and stimulated so nearly infinite that even a hasty summary here is probably superfluous to most readers of THE DIAPASON. What choir has not greeted Easter Morn with In Joseph's Lovely Garden?

The only remaining founder of the AGO and consequently the only man alive who can honestly append the simple three letters AGO to his name, Dr. Dickinson is the dean of American church musicians in more ways than one. Editor and advisor on the official hymnals of several faiths, founder and longtime di-

rector of the school of sacred music of the Union Theological Seminary, organist and choirmaster of a leading metropolitan church for the whole lifetime of THE DIAPASON and composer of numerous choral and organ works, Dr. Dickinson's influence for good upon the American church music scene has been incalculable. With his wife Dr. Helena Adell Dickinson he led the hard fight for the kind of church music standards most of us now take for granted.

Dr. Dickinson will spend much of his time continuing his work in musicology and preparing a choirmaster's guide. He becomes emeritus at the church. Dr. T. Charles Lee, his student and his assistant for the last season at the Brick Church has become his successor as organist and choirmaster.

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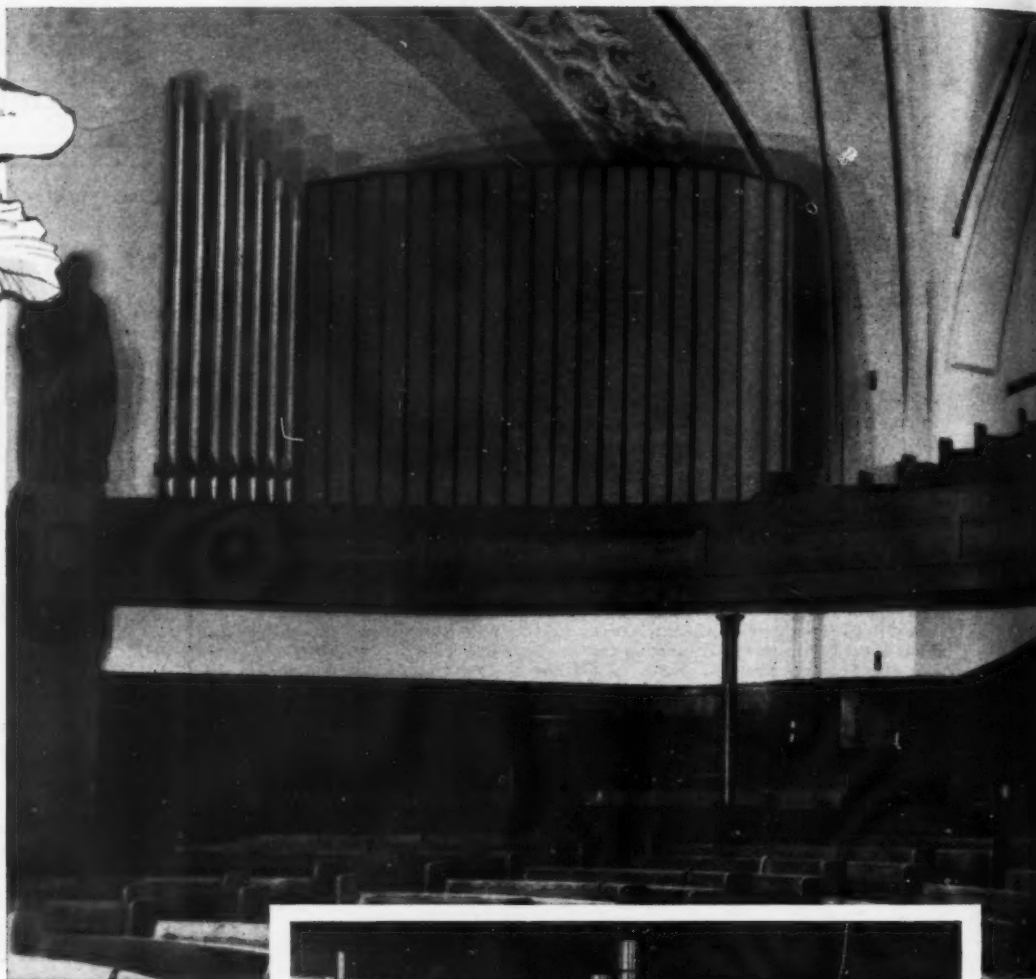
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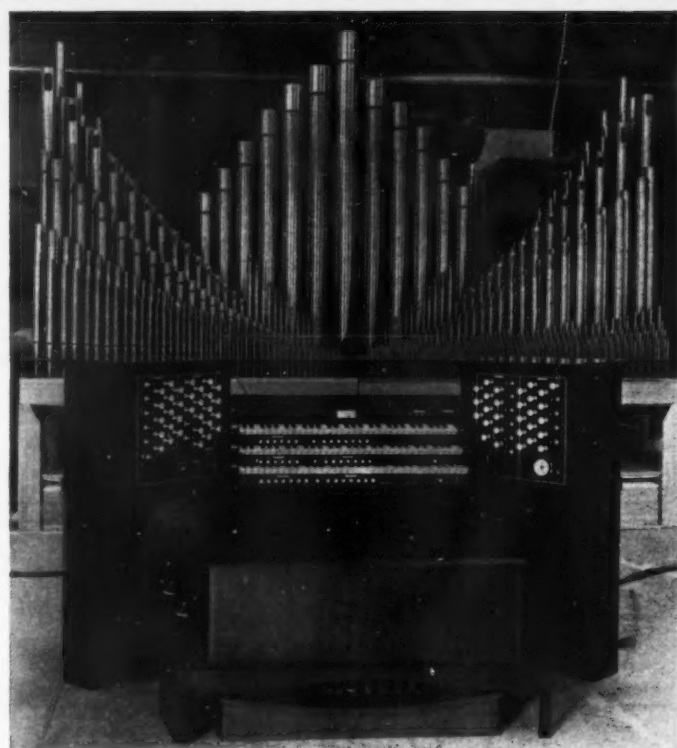
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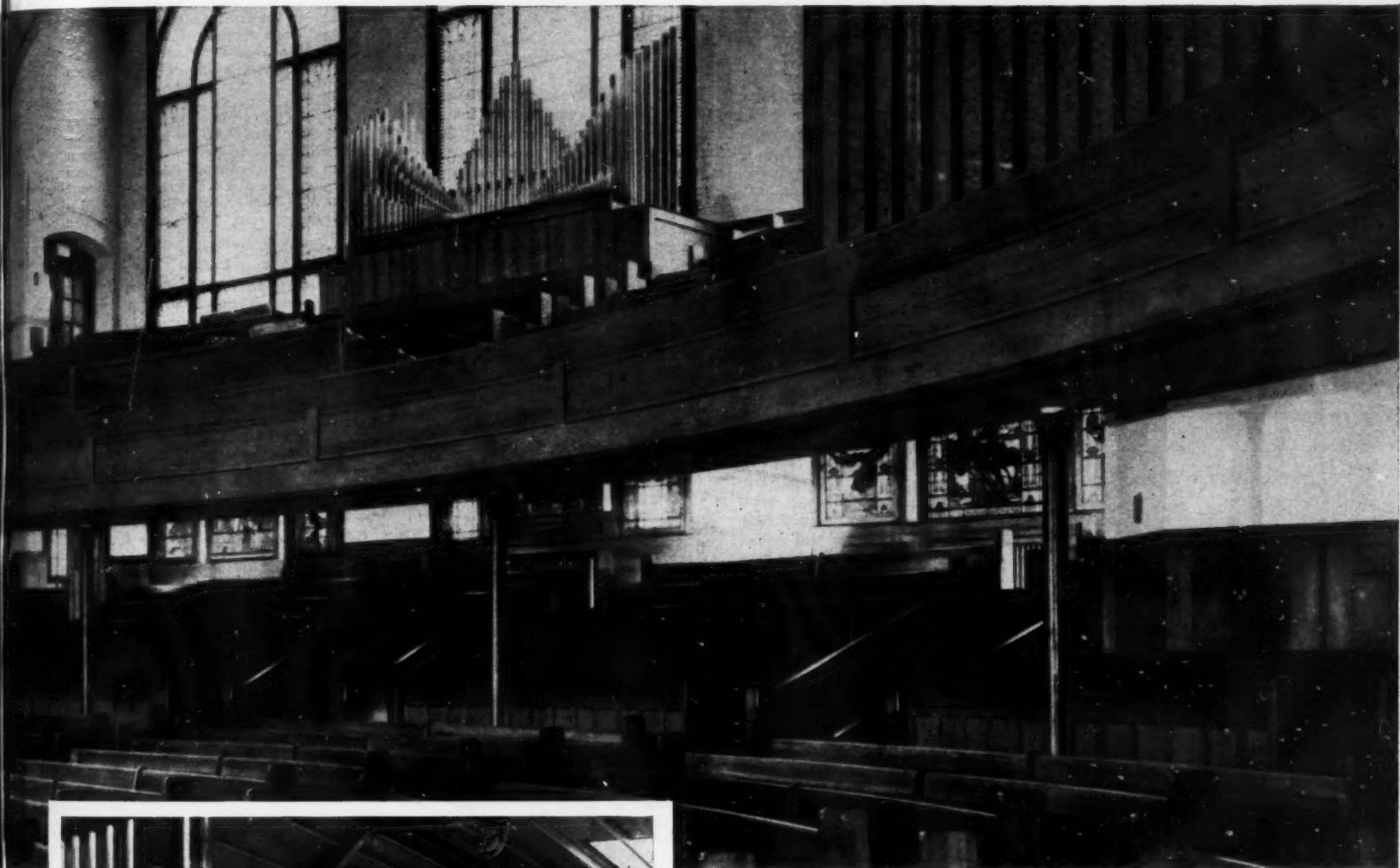
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the Organ and to Organists and
Church Music*
Official Journal of the American Guild of
Organists and of the Royal Canadian
College of OrganistsFRANK CUNKLE
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343 South Dearborn Street, Chicago 4,
Ill. Telephone: HArrison 7-3149Subscription price, \$2.50 a year, in ad-
vance. Single copies, 25 cents. Back
numbers more than two years old, 50
cents. Foreign subscriptions must be
paid in United States funds or the
equivalent thereof.

Advertising rates on application.

Routine items for publication must be re-
ceived not later than the 10th of the
month to assure insertion in the issue
for the next month. For recital pro-
grams and advertising copy, the closing
date is the 5th. Materials for review
should reach the office by the 1st.

CHICAGO, AUGUST 1, 1960

Quick, Watson, the Needle!

The president of the AGO's sister organization, the Royal Canadian College of Organists, has summarized admirably in his president's column on the RCCO pages the unique something which a great convention gives which simply cannot be found anywhere else. He also put his finger, in a conversation quoted elsewhere in this issue, on an important matter when he pointed out that our job now was to get members to their first convention.

This doesn't necessarily mean the youngest crop of organists just out of school (or still in) and just embarking on their careers. Our observation is that many of them—a very good proportion—are attending both AGO and RCCO national meetings. It is the group who entered upon their church music duties while the war made conventions a tabu luxury and who thus never became addicts to the chronic convention habits who have to be introduced to this blissful substitute for the weed and the needle.

None of us will break federal or dominion laws by becoming "pushers" for this habit, which, by the way, has withdrawal symptoms as least as painful as any other addiction. It is up to all of us to become "contacts" in the hemisphere-wide ring.

A good starting point as well as the earliest possible one is the RCCO convention to be held the middle of this very month at Vancouver and Victoria. We are uncertain whether Coastal Canadians are just modest and shy, whether they hate to write letters or whether what they have to offer visitors is just too wonderful a secret to divulge until the last minute. But Canadian conventions equal stateside ones in every detail and yet have a certain delightful flavor all their own.

Don't just enjoy British Columbia vicariously by reading THE DIAPASON for October. Go yourself and needle that neighbor of yours who missed Detroit (did anyone miss Detroit?) into sharing expenses as your travelling companion.

It's Cool, Man!

Churches in ever-widening areas are knocking into a cocked hat that best alibi for the shocking summer slump in church attendance—they are, by scores and hundreds every summer, installing air-conditioning of such efficiency that the climate (atmospheric, at least) is far more comfortable in church than at the beach or on the golf course.

Of course people are on the move in summer. But there are few highways which do not at some point run within a few miles of churches of any faith you can mention. Informal dress is becoming more and more acceptable at summer services, too. The music isn't as good as in the winter? It would be if enough of us attended. The service is a mere skeleton of the winter one? We kicked when the service ran long last winter.

You know how good it makes you feel to go to church in a cool, dehumidified edifice. An organ likes it too. An organ service man we know believes that even the over-Sunday use of air-conditioning will cut organ deterioration from summer moisture to a measurable degree.

We have observed that a cool church even improves the quality of the preaching. Everyone does his job better when he is comfortable.

This sounds like a commercial for air-conditioning, doesn't it? But you will notice not one climate engineering firm has purchased advertising space in your official journal.

Nor, for that matter, has the National Council of Churches taken advertising for a "go to church in summer" campaign.

It is not that we would refuse such business! But what really started all this was an SRO congregation in a small air-conditioned church in a Kansas town whose sweltering neighbors boasted only the faithful baker's dozen—a real object lesson, we thought. Americans have grown too accustomed to comfort to choose discomfort of their own accord.

Holiday Blues

This is the time of year when many of us are faced with the alternatives of providing a substitute or not getting any vacation at all.

A few churches take vacations themselves and some play the good neighbor and enter into bilateral or trilateral pacts with the church or churches down the block and one spells the other in a kind of religious relay race. But many clergymen oppose this arrangement: why give parishioners such an opportunity for making comparisons?

At any rate the substitute problem rears its ugly head in a large number of cases. Those with a nicely balanced class of organ students have a welcome chance to furnish some ideal apprenticeship for good students under circumstances of comparatively low pressure. But those who do not teach or whose classes are largely children and dub amateurs have a more serious problem.

We know a few—we hope there are very few!—who carefully select substitutes whose capabilities will make their own return a matter of general rejoicing. This is a more shrewd than ethical solution to the problem and we recommend it only in cases of grave emotional insecurity.

There are others who proudly re-introduce their retired predecessors or even their former teachers, making a sentimental occasion out of a simple necessity. This is fine public relations in some situations and, unless the incumbent has made no growth at all, is usually shamefully safe: the older generation has usually slipped tragically, what with arthritis and lack of practice.

But some of us just have to take what we can get for the price we are allowed to pay, even in centers whose AGO chapters maintain a placement service. So we go off on our vacations with those twin psychological bugaboos: feelings of insecurity and guilt. Or as we translate them, holiday blues!

Living Legend

It was with genuine regret that we read in the New York newspapers of the retirement June 12 of Dr. Clarence Dickinson from his post as organist and choir-master of the Brick Presbyterian Church in New York City.

Dr. Dickinson has been so much more than a mere man. He has been a symbol, a noble and brave symbol, about which two full generations of church musicians could and did rally.

We have so long associated him with his major accomplishments as a composer and as the founder and director of the school of sacred music at Union Seminary that many of us have lost sight of his pre-eminence for a long, long period as an organist whose frequent recitals in many places set new and permanent standards for organ playing in our country.

The care and love with which he prepared his part in every service for half a century have become legendary. The influence he has exerted on service playing is unmatched by any other man. The esteem and personal affection with which this last living founder of the AGO is held is one of the most cheering and beautiful facts of American musical life.

The finest thing about the Clarence Dickinson legend is that every word of it is true.

Books for Organists

A stack of books has piled up on our desk since our last opportunity to mention them in these columns. The number of fine books being published these days is gratifying or alarming, depending on whether you rejoice in the books themselves or wonder whether the publishers will become discouraged at the limited sales and the final dumping of their stocks upon the tables of cut-rate book dealers.

There are only two of these books which actually concentrate in our restricted little field: a fascinating, exhaustive treatise by J. Murray Barbour on The Church Music of William Billings (Michigan State University Press) and The Hymn and Congregational Singing by James R. Sydnor (John Knox Press). The book on Billings discusses his works from the interest in: texts, rhythm and meter, melody, counterpoint and harmony, texture and form. A whole set of appendixes, a complete bibliography and an index are provided. We wonder what old Billings would think of such careful, scholarly attention to his works.

The sensible, thoughtful, discursive tone of Mr. Sydnor's little book will make it very popular among average church musicians. He keeps asking why and attempting to find all possible answers. It will make readers think, too, and even stimulate some of them to act.

Among more general books, the beautiful third volume of *The New Oxford History of Music* will appear on book shelves next month. The title of this volume is *Ars Nova and the Renaissance* (1300-1540). The editors are Gerald Abraham and Dom A. Hughes. We should think the copy in every school music library would soon be worn to bits. Faculty members will certainly requisition personal copies and every musician with scholarly interests will want his own copy when it appears Sept. 8. It is crammed with musical illustrations and has, of course, the most meticulous bibliography and index.

The New College Encyclopedia of Music (W. W. Norton) makes no pretense to the profound scholarship of the book above, for it performs an entirely different and certainly an important task. Here is an encyclopedia of music small enough and inexpensive enough and up-to-date enough to be owned and used daily by every music student from early teens up. The addition of phonetic pronunciation helps is a most laudable feature. The editors are J. A. Westrup and F. L. Harrison, both of Oxford University.

Two enjoyable paperbacks are Beethoven Letters, Journals and Conversations, translated by Michael Hamburger, and Horns, Strings and Harmony by Arthur H. Benade (both Doubleday-Anchor). The first is a necessary and welcome ad-

Looking Back into the Past

Fifty years ago the following news was reported in the issue of Aug. 1, 1910—

Thirty-seven candidates took the AGO examinations; ten received the FAGO certificate and nineteen the AAGO.

Gatty Sellars, organist of London's Queen's Hall concerts and Crystal Palace festivals, praised American organs.

J. P. Morgan built a stone castle on a crag of the Orange Mountains for Homer Norris, organist at St. George's Church, New York City.

Will C. Macfarlane wrote an NAO statement of policy condemning free organ recitals and encouraging paid ones.

Palmer Christian returned to his Kankakee, Ill. home after a year of study with Karl Straube in Leipzig.

Women of the Grace Episcopal Church, Memphis, Tenn. served two macaroni dinners weekly all summer at a local amusement park to raise money for their organ fund.

Twenty-five years ago these occurrences were recorded in the Aug. 1, 1935 issue—

The National Association of Organ Builders were to meet Aug. 28 at Hotel Commodore, New York City. President Adolph Wangerin of Milwaukee headed a roll of thirty-eight active and associate members.

Wallace Goodrich, New England Conservatory, received the French Legion of Honor decoration for his service to the cause of French music in the United States.

A series of six broadcasts by Alexander Schreiner from the Tabernacle in Salt Lake City was listed.

Stoplists printed included these three-manual organs: Aeolian-Skinner for Grotton School; Kimball for First Church of Christ, Scientist, Cambridge, Mass.; Möller for Fort Myer, Va. army chapel; Reuter for St. Paul's Evangelical Church, Alton, Ill.

Ten years ago the following events were published in the issue of June 1, 1950—

Albert Riemenschneider, famed Baldwin-Wallace Bach scholar, died July 20 after a long illness.

Fritz Heitman, German recitalist, was being booked for fall recital dates.

The rebuilt Kilgen in St. Patrick's Cathedral, New York City was described in detail.

Adolph Torovsky celebrated his thirtieth anniversary at the Church of the Epiphany, Washington, D.C.

Lester Groom and Whitmer Byrne, prominent Chicago organists, died within the month.

Letters to the Editor

Musical Illiteracy

Brooklyn N. Y., July 5, 1960

Dear Sir:

I would like to second and reinforce the letter from Edna Currie in your July issue. I too, after serving Brooklyn churches for many years, was obliged temporarily at least to become a pew-sitter.

I have been astonished to note what the organist in a fairly large church here does to the hymns. In the familiar closing cadence 6/4, dominant seventh, tonic, he invariably turns the 6/4 chord into a dominant seventh! I listened to this in a fascinated sort of way for weeks until I came to realize that he is musically illiterate and that for him a 6/4 chord simply does not exist!

There are so many fine organists today, and the standard of appreciation in church music is immeasurably higher than it was when I was a boy, some fifty years ago. However, amid the welter of poor taste that also surrounds us, it is depressing to see what some so-called organists get away with, and even more depressing to see what some churches will put up with and apparently like what they hear.

Sincerely,

JAMES McD. CRAVEN

ditio to Beethoveniana in English; the second the most entertaining entry into the study of musical acoustics we can imagine. These latter two will make good summer reading but you will come back to both next winter.

The others we mentioned you will find yourself dipping into for a long time.

THE MUSIC TEACHERS NATIONAL ASSOCIATION will hold the biennial convention of its eighty-fifth year in Philadelphia Feb. 25-March 1, 1961.

AGO CONVENTION, ECHO DIVISION

The attractive women of the hospitality committee were well briefed in their duties and woe to the conventioneer who forgot his badge.

One hospitalier stopped a distinguished looking man at the entrance to St. John's Episcopal Church before the official opening ceremony. "You can't go in without a badge," she warned.

"But they didn't give me a badge," he countered.

"Someone slipped up," she said, "but just stand over to the side and let people in."

"I have to get in," said the man in pleading tones. "I"

"Now don't argue," our heroine broke in a little impatiently.

"I just have to go in," said the man firmly. "I'm Mayor Miriani of Detroit and I have to make the address of welcome."

Another doorkeeper in the house of the Lord was less adamant. When Bill Lemonds tried to enter with his badge hidden on the lapel of a jacket slung over his arm she spoke the usual "You can't go in without your badge." But then she relented with "You're too good-looking to stay outside. Go on in!"

Another member of the hospitality committee confided in us that if she could just start every day with a new pair of feet she would be just fine.

President and Mrs. Heeremans attended church on pre-convention Sunday at All Saints' in Windsor where Graham Steed is organist and

choirmaster. Harold was born at Bristol, England and Ruth near Dublin, Ireland. Neither had papers handy to prove their citizenship to immigration officials. After what seemed to us interminable, unnecessary and slightly obnoxious questioning, our national president spoke up brightly: "Go ahead and detain me. I'm president of an American organization meeting in Detroit this week and I can practically guarantee that 1400 organists will come down and stage a Japanese-style riot for your benefit."

Violette Williams of Kansas City was so enthusiastic over Virgil Fox's playing of the Jongen that she literally applauded her beautiful diamond sparkler right off her finger. Reclaiming it required a hair-raising search of the hotel ballroom, vacuum cleaner sweepings and the Ford auditorium, and the co-operation of the hotel staff, the police department and the maintenance staff of the auditorium; but there it was, shining brightly just where the last echo of acclaim for Virgil had tossed it. Bridle that enthusiasm, Violette!

Ruth Heeremans found herself alone with a frowning elevator operator one day and asked what the matter was.

"I just can't understand these people," she said. "They're beyond me."

"What do you mean?" our first lady asked.

"I just can't understand them. They're not like convention people."

Mrs. Heeremans urged her to go on. "They're too good," she said. "Nobody has broken down any doors or smashed any mirrors. No one comes reeling into the elevator and has to be pushed off. And I haven't had to call the house detective once. I just can't understand them, that's all."

Alec Wyton, whose recent illness has put him on a strict and careful health regimen, mixes his special combination of orange juice and ginger ale with all the ceremony of a voodoo rite.

Sowerby's Whimsical Variations which ended Wilbur Held's program of examination pieces got an added whimsical touch when a well-placed telephone bell rang exactly between two of the variations. "Dr. Leo would have liked that," someone said.

Two tall delegates who had failed to heed Marie Curtiss' instructions stumbled into the kindergarten department at Christ Church Cranbrook.

Dr. Bill Barnes had the misfortune of having his wallet rifled in his hotel room while he slept. Comment heard: "It couldn't have happened to nicer guy."

Did you notice where the bell-rope at St. Raymond's terminates?

The Detroit Chapter's gorgeous golden anniversary cake burst into flames as its candles were lighted.

Norman Coke-Jephcott commenting on the perfect marriage of Fox and Jongen: "It moved me—and it takes a lot to move me these days."

It was announced that someone had lost or misplaced the handsome briefcase which Casavant Frères provided for those who registered in advance. Compounding the tragedy: the delegate's parking lot ticket was in it.

Someone asked our assistant editor when he would have prints on the many pictures he was snapping. "Not until we get to Chicago," Chuck told him.

The elevator girl spoke up wearily. "Don't tell me you have to go to another convention."

The ancient elevator wheezed popped up occasionally. Now and again someone would twit one of the operators about her life being "full of ups and downs." Usually he got the standard reply; "It isn't the ups and downs; it's the jerks in between."

The absence of Dr. S. Lewis Elmer was sincerely felt by all the conventioners.

RCCO President James Hopkirk remarked: "Anybody who attends one of these conventions doesn't have to be urged to come to another. Our job is to get folks out for the first time."

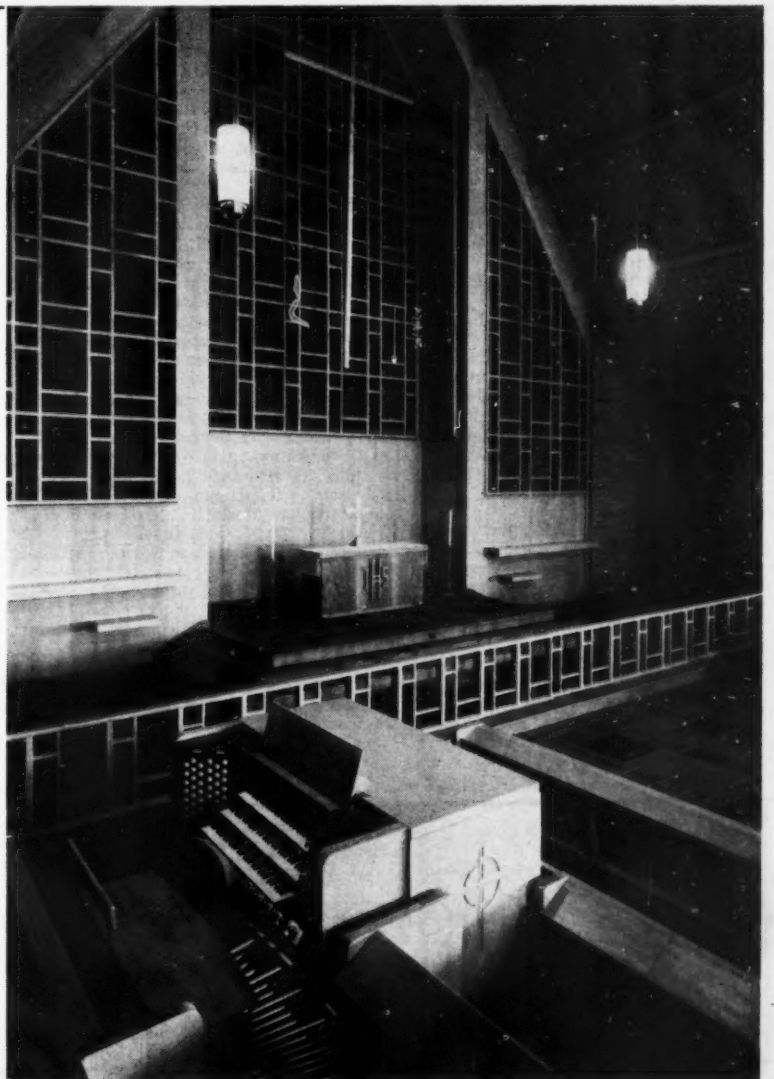
E. Power Biggs on Raymond Shelley's performance on the "mighty Wurlitzer" at the Fox Theater: "It was a K-nockout."

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Church of the Holy Trinity
Lincoln, Nebraska

3 Manual—53 Ranks

Lawrence, Kansas



ONLY PART OF HUGE CROWD LINES SLOPE ON GROUNDS IN FRONT OF KIRK IN THE HILLS



Convention Story

(Continued from page 19)

ment and should be placed in a position where they radiate their music directly to the audience.

3. Reverberation characteristics should be such as to provide optimum blending for music and optimum support for speech. (About the only new idea here was Mr. Newman's statement that the acoustical engineers now recommend a longer period of reverberation than formerly and that "acoustical plaster is a failure.")

4. Treating the ceiling of a church with acoustical (absorptive) material is not a panacea for acoustical defects nor should it be considered as a substitute for good acoustical designing.

5. The church should be insulated against outside noise. Both outside and inside noises should be reduced to the extent that they do not interfere with speech, music or even quiet meditation.

6. Speech and music throughout the auditorium must be adequately loud for comfortable hearing.

I was pleased that a competent acoustical engineer such as Mr. Newman had come around to agreeing with organists and musicians that churches should have a longer period of reverberation. How to accomplish this is embodied in the report in the *Quarterly*.

One of the amusing bits in the forum was furnished by Mr. Whiteford in answer to a question on the return of the tracker action. He observed that "the strongest exponents of this type of action are some of our most wooden players."—WILLIAM H. BARNES

Fox at Ford

Most organists have read much of the controversial Ford auditorium and its questionable acoustics but had never attended a concert there; they were eager to sample the sight and sound of the place. The exterior of the building gives a very pleasant impression and the various foyers are handsome; the theater itself is to me quite disappointing and ordinary. I have seen high school auditoriums more impressive; how strange that it should be so bland! The acoustics are excellent for orchestral music, having a certain bounce

and sparkle as well as maintaining blend and balance; at least they are certainly not "dry." As for giving the organ any cathedralesque sound of roll and amplification, the Ford acoustics definitely do not, but after all this auditorium was designed as a concert hall and not as a recital hall for the organ. The organ is not ruined by the acoustics nor is it greatly enhanced. The effect is moderately good.

The Detroit orchestra in its summer form proved an excellent ensemble. Valter Poole, the associate conductor, handled everything with accomplished skill. The program began with a somewhat routine but sprightly performance of the Mozart Marriage of Figaro Overture after which Virgil Fox made his appearance, for the Bach Concerto in D minor, a work originally for harpsichord. I do not think the organ is the best instrument on which to play it but it is not so unorganistic as one might suspect.

The first movement was registered appropriately in a reasonably classic manner and all would have been delightful except for an objectionable rushing of the tempo by Mr. Fox; one might say that the organ and the orchestra were together part of the time. The second movement rectified this tempo but the registration began to go all out of character. I should have preferred more classic registration instead of switching about with imitative orchestral reeds, negating the contrast between organ and orchestra. In the last movement tempo synchronization again got out of whack but I think the real fault lay in the hugeness of sound: full organ was used and the orchestra had to saw and blow like mad to fulfill its part of the tonal bargain. I should rather have heard this piece played with about half the orchestra and with only that part of the organ which stands unenclosed on the stage. Clarity and charm were lost in blowing up the aural compass to such magnitude.

The Mendelssohn Italian Symphony is just as much a favorite as the Mozart overture and I cannot think of a more welcome bit of musical grace for a summer evening. The orchestra under Mr. Poole did a fine job on this. Though the

effect is entirely gracious and charming, it is not the easiest symphony to play.

After intermission Mr. Fox displayed one of the most dazzling performances most audiences will ever witness. The Jongen Symphonie Concertante, by the way, was performed at the Riverside Church with Dimitri Mitropoulos conducting and again at the Houston convention when Mr. Fox played his arrangement for organ alone. With orchestra the piece assumes much more color and interest, of course, but the organ part is no less interesting than in the arrangement. The music is clever and displays excellent craftsmanship; the general effect is of slightly romanticized Debussy. If Debussy had written a symphony it might have sounded about like the Jongen, if a bit better. The performance earned cheers for the orchestra and Mr. Fox absolutely outdid himself for technical virtuosity, registrational flair, ensemble sensitivity and showmanship in the grand manner. This performance will probably go down in history as one of the outstanding events achieved by an organist.

Few musicians would care to try topping such a feat as the Jongen by any encore whatever but Mr. Fox favored us with three. The first was the Bossi Giga which no organist could possibly play any better. The second was a dreadful arrangement of somebody's arrangement of the final chorus and accompaniment from Bach's "Num danket." Virgil Fox played it inimitably, of course, with his own type of flourish, yet I fear such music should never be used in such a display as this. His conception of it is merely as an exhibition piece for Fox and his ability (one of the best) to build the organ phrase by phrase to FFF. This type of performance shows Mr. Fox at his technical best and musical worst. He redeemed himself in his third encore, the Middleschulte Perpetuum Mobile played with such skill and showmanship that for the third or fourth time the audience was brought to its feet in admiring gratitude.—JACK FISHER

From time to time since the advent of Virgil Fox on the American organ concert scene, there have persisted in some quar-

ters rumors to the effect that there are really two Virgils—one the "wow technique" player, exploiting organ music for the purpose of creating sensation, and the other the really great and serious artist of the console.

With his memorable recital at Ford Auditorium in Detroit on that night of June 29, appearing with the Detroit Symphony, it must have been plain for all to see that this organist, who has done more to sell the American public on the organ as a concert instrument than nearly any other, had put aside any Joseph's coat-of-many-colors which he has often been accused of wearing—musically speaking—and emerged as the really great organ virtuoso which all of his admirers have always believed him to be. Here was Virgil Fox at full maturity, artistically, and possessing a powerful musical personality which places him in an enviable position among the current virtuosi of the organ!

The two major items on the program, the Bach Concerto in D minor and the colorful Jongen Symphonie-Concertante, gave Mr. Fox the opportunity to show once and for all that he is a master of registration and possesses fastidious musical taste. He is completely at home with widely divergent styles of music. The music clearly came first, with all of his prodigious technique subservient to the purpose of making these works completely comprehensible to the listener. With Mr. Fox, if it is necessary to be all over the console at once in order to produce a first-rate musical effect, then that is what he does—and nobody but Fox knows what terrific planning of registration and practice this takes! His Bach was clearly "out of the deep freeze", and there were moments in the quieter passages of the Jongen which were so ravishingly done, registration-wise, as to be almost unbearably beautiful.

Hearing Virgil play these works in the fabulous way he does points up the fact that the only reason the public often reacts indifferently to organ recitals is simply that most organists do not prepare themselves sufficiently in advance to get

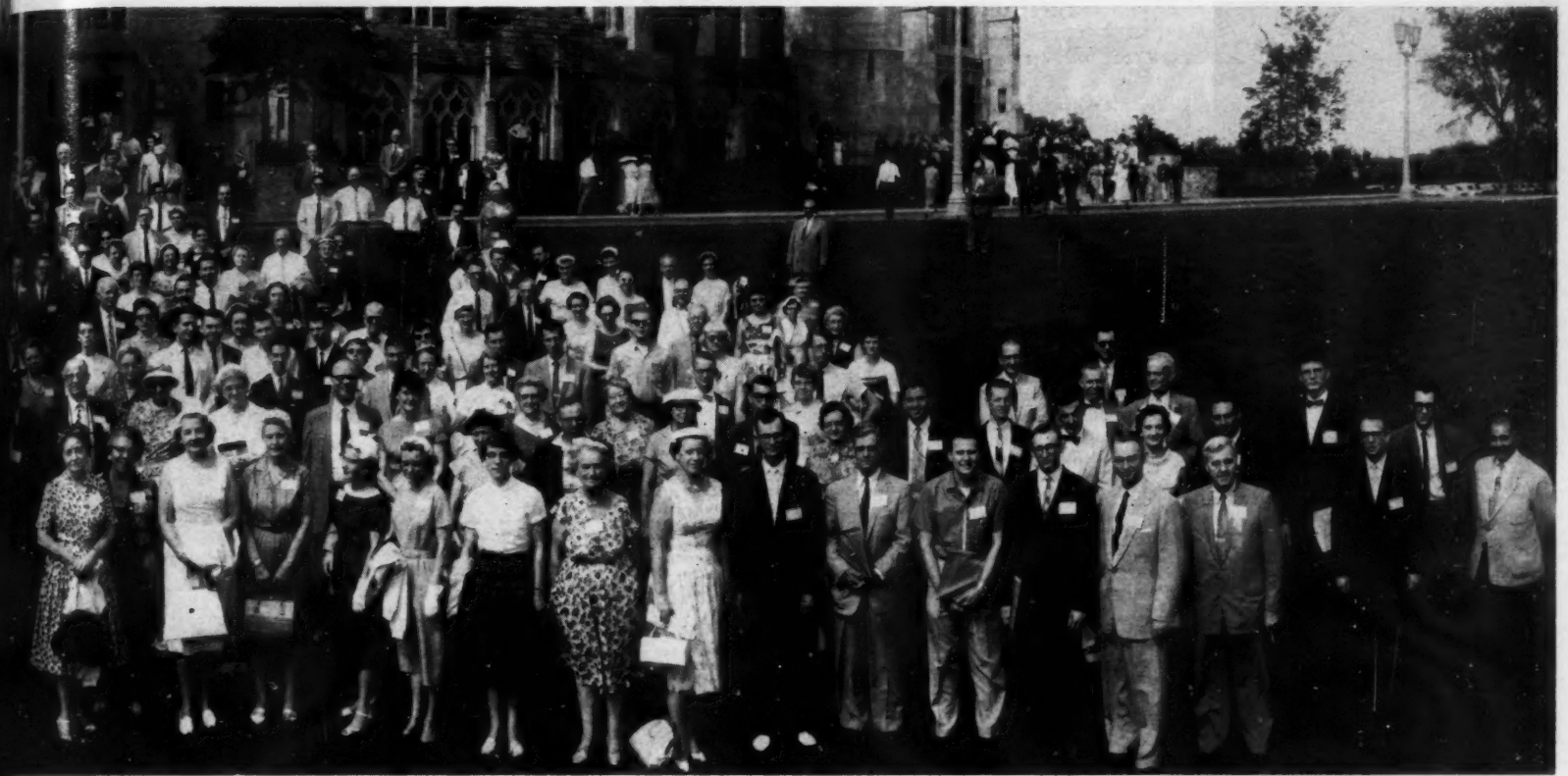
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MANY HAD BROKEN RANKS TO ASSURE CHOICE OF SEATS FOR WILMA JENSEN RECITAL



the wheels off the runway in performance. Give us more genuine virtuosi like Virgil Fox, and organ recitals will attract like any other concerts; but it will take nothing short of real music-making and genuine virtuosity to do it. Let's quit damning the public and start practicing, boys. Our hats are off to you, Virgil!—GORDON YOUNG

In honor of Mr. Fox the social hour Wednesday night was entitled Full Swell with Crescendo.

The Best of Bingham

The Thursday space vacated when Alec Wyton's lecture moved up to Monday was wisely used for Dr. Seth Bingham's lecture on the American Musical Scene which The Diapason plans to publish in an early issue and for which no summary would be adequate. Dr. Bingham spoke with his usual authority, warmth and humor.

Salvador on the Wicks

The handsome Wicks in the ballroom which was kept so busy all week long was given its official workout by Mario Salvador of St. Louis Cathedral who had the chuffy little instrument turning hand-springs in both ends of his double feature. Designing his program especially to show what a small modern organ can do, Mr. Salvador gave an equally good account of his own exceptional abilities despite the dryness of the ballroom's acoustics. We heard the "A" feature which had the following cast of characters:

Echo for Trumpet, Merulo; Doric Toccata and Fugue alla Gigue, Bach; Andantino, Franck; Invocation, Sonata 2, Reger; Gelobt

sei Gott im höchsten Thron, Karg-Elert; Scherzo, Symphony 8, Widor; Christmas Rhapsodie, Van Hulse; Toccata, Wood; Concert Piece, Yon; plus, in "B" feature: Second Fugue on B-A-C-H, Pepping and Prelude on Were You There, Sowerby.

Caravan 3

The third of those split-second bus trips left the hotel after time for a quick lunch. The weather was ideal, the delegates apparently indefatigable and the journey itself to beautiful Bloomfield Hills a fine opportunity to see one of the most luxurious suburbs any American city can boast.

There was time to inspect the gardens and grounds of the Kirk in the Hills, a fine replica of Melrose Abbey, before and during the carillon recital by Robert Donnell, distinguished Canadian contributor to our week's music. How much the ideal setting and the lack of interfering outside noises had to do with it we are not prepared to say, but we think we have never heard bells, especially the higher treble ones, with such a beautiful silvery sound. It is hard to concentrate on a program when one is relaxing with so many friends but Mr. Donnell's recital had many lovely moments for us:

Prelude for Carillon, Adriaens; Etude for Carillon, Menotti; March from Franciscus, Tinel; Prelude 6 for Carillon, van den Gheyn; Morning and Evening Bells, Suite for Carillon, Lefevre; Fantasia for Carillon, Nees; Two Sinfonias, Handel; Lento for Carillon, Price.

Unexpectedly we had more time for our (what's the opposite of slumming?) after the carillon program for the one major emergency of the entire week's schedule

occurred when the power line into the vicinity of the Kirk went dead and remained so for the better part of an hour. In order to prevent the overheating of the church while the air-conditioning was off, guests were kept outside. Hurried readjustment by the ever-adaptable convention officers arranged for the group picture to be taken. At the very moment before the shutter click the power came on and about half of the sitters for the Guild portrait traded their tiny spot in THE DIAPASON for a running chance for a choice seat for Wilma Jensen's recital.

Wilma Jensen at the Kirk

It must have been unnerving to Wilma Jensen to have had to sit twiddling her thumbs waiting for the power to return to the Kirk in the Hills. But you would never have known it by her playing. This was only our second hearing of this promising young player but it greatly amplified the good impression we had on first hearing. This was, admitted, the most conventional program of the week but it was played with unconventional refinement, taste and projection. High point for many was the Bruce Simonds pair which many play but few give the Jensen touch. And the two contemporary French on the end brought expressions of delight.

For her first national convention appearance Wilma Jensen scored consistently and heavily. We will be hearing her again. Her complete program was:

Grand Jeu, Du Mage; Recit de Tierce en taille, de Grigny; Prelude and Fugue in G major, Bach; Jesu, geh' voran, Karg-Elert;

Greensleeves, Wright; Dies Irae and Iam sol recedit igneus, Simonds; Arabesque sur les flutes, Langlais; Dieu parmi nous, Messiaen.

Al Fresco at Last

A pleasant bus trip took us to Cranbrook for the final achievement of an al fresco supper. The remarkable handling of these crowds of people, with all such handling it entails, was a tribute again to the hospitality and transportation committees. The perfect weather and the lovely rolling grounds made all of us a little hesitant to go indoors after supper even for such an event as the official Guild Service. Another carillon recital, this one by Sidney F. Giles, University of Michigan, added to the enjoyment of the outdoor scene and like the others did not get the careful attention it merited:

Prelude 1, Giles; Gondoliera, Franssen; Sonata for 35 Bells, Price; Minuet, Boccherini; Rondo and The Heavens are Telling, Haydn; When I Survey the Wondrous Cross.

Evening at Cranbrook

Jammed to the doors, Christ Church Cranbrook, with its height and its long center aisle, made an ideal setting for the academic procession which followed immediately after August Mackelberghe's preludial recital. We wonder when, in the crush of convention preparations, he had time to practice but he gave a wholly satisfactory account of himself:

Concerto in G major, Vivaldi-Bach; Cantabile, Franck; Fantasia and Fugue in A minor, Bach.

[Continued on page 38]



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HERBERT BRUENING



HERBERT BRUENING was awarded the honorary doctorate of laws (LLD) at the ninety-fifth annual commencement of Concordia Teachers College, River Forest, Ill., his alma mater. The citation lauded him for "leadership and incentive to young organists and musicians of the church to improve their competence and ability."

Director of music at the Lutheran Church of St. Luke, Chicago and in its school, Dr. Bruening has been a frequent contributor to THE DIAPASON, having been represented in articles, letters and editorials at least fifty-three times in the last forty years.

He is an editorial associate of *Lutheran Education* to which he has contributed numerous articles and he has been music review editor of *The American Lutheran*.

HAMILTON HAS BUSY JULY ON HARPSICHORD & ORGAN

John Hamilton scheduled recitals July 3 and 10 and Aug. 7 at the Los Angeles County art museum. The first and last of these enlisted violin and 'cello. The middle one featured concertos for two harpsichords with Harold Chaney and members of the Los Angeles Philharmonic joining Mr. Hamilton.

Other appearances were July 6 at the Hunter Mead residence in Pasadena, Cal. on an eighty-rank classic-style organ, July 22 at the University of Southern California and July 24-25 at the regional MTNA convention on the University of Oregon campus.

Mr. Hamilton will play Aug. 15 at the University of California, Berkeley.

GLENDALE CHURCH GETS BIG SCHANTZ

FOR NEW FIRST METHODIST

Large Contemporary Edifice in California to Have Installation in 1962—Antiphonal Planned—Richard Alford Minister of Music

The First Methodist Church of Glendale, Cal., has contracted with Schantz Organ Company for a four-manual organ to be installed in 1962.

The church building of striking contemporary design will be one of the largest and most complete in the West. The entire main organ will be installed behind the altar across the front of the sanctuary. A future antiphonal division is prepared for.

Negotiations for the organ were handled by D. R. Salisbury with Pipe Organs, Inc. as coordinators on the installation. Representatives for the church were Richard Alford, minister of music, and Mrs. Paul Butterfield, chairman of the organ committee. Membership is well over 3,000.

The stoplist is as follows:

GREAT

- Gemshorn, 16 ft., 61 pipes
- Principal, 8 ft., 61 pipes
- Bourdon, 8 ft., 61 pipes
- Gemshorn, 8 ft., 12 pipes
- Octave, 4 ft., 61 pipes
- Flute Ouverte, 4 ft., 61 pipes
- Twelfth, 2 2/3 ft., 61 pipes
- Fifteenth, 2 ft., 61 pipes
- Furniture, 4 ranks, 244 pipes
- Scharf, 3 ranks, 183 pipes
- Major trumpet, 8 ft.
- Major trumpet, 4 ft.
- Chimes

SWELL

- Flute Conique, 16 ft., 61 pipes
- Geigen Diapason, 8 ft., 68 pipes
- Rohrflöte, 8 ft., 68 pipes
- Flute Conique, 8 ft., 12 pipes
- Flute Celeste, 8 ft., 56 pipes
- Salicional, 8 ft., 68 pipes
- Voix Celeste, 8 ft., 56 pipes
- Octave, 4 ft., 68 pipes
- Nachthorn, 4 ft., 68 pipes
- Nazard, 2 2/3 ft., 61 pipes
- Blockflöte, 2 ft., 61 pipes
- Tierce, 1 3/4 ft., 61 pipes
- Plein Jeu, 4 ranks, 244 pipes
- Fagotto, 16 ft., 68 pipes
- Trompette, 8 ft., 68 pipes
- Vox Humana, 8 ft.
- Fagotto, 8 ft., 12 pipes
- Clarion, 4 ft., 68 pipes

CHOIR

- Quintaton, 16 ft., 56 pipes
- Viola, 8 ft., 68 pipes
- Vilola Celeste, 8 ft., 56 pipes
- Nasonflöte, 8 ft., 68 pipes
- Quintadena, 8 ft., 12 pipes
- Dolcan, 8 ft., 68 pipes
- Dolcan Celeste, 8 ft., 56 pipes
- Principal, 4 ft., 68 pipes
- Koppelflöte, 4 ft., 68 pipes
- Octavin, 2 ft., 61 pipes
- Larigot, 1 1/2 ft., 61 pipes
- Sifföte, 1 ft., 61 pipes
- Cymbal, 3 ranks, 183 pipes
- Dulzian, 16 ft., 61 pipes
- Krummhorn, 8 ft., 68 pipes
- Schalmei, 4 ft., 68 pipes
- Major trumpet, 8 ft., 56 pipes
- Major trumpet, 4 ft., 12 pipes

PEDAL

- Bourdon, 32 ft., 12 pipes
- Principal, 16 ft., 32 pipes
- Bourdon, 16 ft., 32 pipes
- Gemshorn, 16 ft., 32 notes
- Quintaton, 16 ft., 32 notes
- Flute Conique, 16 ft., 32 notes
- Octave, 8 ft., 12 pipes
- Bourdon, 8 ft., 12 pipes
- Spitzprincipal, 8 ft., 32 pipes
- Quintadena, 8 ft., 32 notes
- Flute Conique, 8 ft., 32 notes
- Super Octave, 4 ft., 12 pipes
- Choralbass, 4 ft., 12 pipes
- Bourdon, 4 ft., 12 pipes
- Mixture, 4 ranks, 128 pipes
- Contra Fagotto, 32 ft., 12 pipes
- Posaune, 16 ft., 32 pipes
- Fagotto, 6 ft., 32 notes
- Dulzian, 6 ft., 32 notes
- Trumpet, 8 ft., 12 pipes
- Krummhorn, 8 ft., 32 notes
- Clarion, 4 ft., 12 pipes
- Schalmei, 4 ft., 32 notes

LEADING SOUTH CAROLINA ORGANIST IS DEAD AT 54

David Carl Youngblood, dean of Rock Hill, S.C. professional musicians, died May 4 in the Veterans Hospital at Columbia, S.C. Born in Plant City, Fla. July 12, 1906 he was educated in the public schools of Rock Hill and studied with Walter B. Roberts and Jeanette Roth at Winthrop College and with Edwin Hughes in New York City.

Mr. Youngblood was organist of the Rock Hill First Baptist Church for ten years before World War 2 in which he served three years. From 1945 to 1960 he was organist at the First Associate Reformed Presbyterian Church where he also served as chairman of the board of deacons and teacher in the Sabbath school.

He taught a large class of private music students and with his sister Elizabeth Keating composed several operettas performed in the Rock Hill area. He was a member of the Charlotte AGO Chapter.

JERRY HOHNBAUM



JERRY HOHNBAUM became associate organist and choirmaster of Trinity Methodist Church, Lincoln, Neb. June 1. He has been serving York, Neb. Methodist Church where he reopened the rebuilt organ May 29. A graduate of Nebraska Wesleyan University he is currently president of its AGO student group.

LUTHERAN MUSIC CLINIC SPONSORS FINE CONCERT

A summer concert of instrumental and choral music was performed June 23 at the Grace Lutheran Church, River Forest, Ill. under the sponsorship of the parish music clinic being held at Concordia Teachers College.

Opening with Bach chorales for organ, trumpets and timpani, the program went on to a choral group and a Handel Concerto Grosso and closed with Bach's Ascension Cantata II, Praise Our Lord Who Reigns in Heaven.

Paul Bouman directed and the Grace Lutheran choir was augmented by another from the St. Paul Lutheran Church, Melrose Park.

CHURCH IN GEORGIA CITY HEARS MUSICAL SERVICE

An evening service of music June 12 at St. Thomas's Church, Columbus, Ga. included music by Bach, Wesley, Handel, Rossini, Thompson, Kopylov, MacFarlane, Williams, Frank, Shaw and Böllmann. Florence Robertson conducted and accompanied the choir and the vocal and instrumental soloists from the console.

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HAGERSTOWN, MARYLAND

Programs of Organ Recitals of the Month

Charles Peaker, Toronto, Ont.—St. Paul's Anglican Church, July 14: Weinen, Klagen Variations, Liszt; Deck Thyself My Soul, with Gladness, Brahms; Canon in B minor and Sketch in C, Schumann; Passacaglia and Fugue in E minor, Willan; Five Verses, Hurford, Adagio, Sonata in C minor, Chubb; Comes Autumn Time, Sowerby.

Kenneth R. Osborne, Fayetteville, Ark.—Concert Hall, University of Arkansas, June 13: Toccata in F, Buxtehude; Sonata 1 in E flat, Wachet auf, ruft uns die Stimme and We All Believe in One God, Bach; Wachet auf, ruft uns die Stimme, Distler; O Saviour Rend the Heavens Wide, Lift Up Your Heads, Ye Mighty Gates, Shepherds Came, Their Praises Bringing, All My Heart This Day Rejoices, in Bethlehem's Lowly Stable, O Dearest Jesus, What Law Hast Thou Broken?, Lord Jesus Christ, with Us Abide, If God Himself Be for Me, If Thou But Suffer God to Guide Thee, In the Midst of Earthly Life and A Mighty Fortress Is Our God, Walcha; Passacaglia, Vidars.

Valerye Bosarge, Meridian, Miss.—Pine Forest Academy, May 12 and First Methodist Church, Enterprise, May 18: Tierce and Taille, F. Couperin; Chaconne, L. Couperin; Herr Jesus Christ dich zu uns wend and Adagio and Fugue in C major, Bach; O Wie selig seid, ihr doch, Ihr frommen and Herzlich thut mich verlangen, Brahms; Tema Ostinato, Willan; Psalm 18, Marcello; Pastorale, Purvis; Rhosymedre, Vaughan Williams; Festal Postlude, Faulkes.

J. Julius Baird, Maud, Colorado Springs, Colo.—Grace Episcopal Church, June 19: Recit de Tierce en Taille, de Grigny; Minuet, Andantino and Minuet, Pieces for Musical Clocks, Haydn; Deck Thyself, My Soul, with Gladness and O How Happy Are Ye, Brahms; Pièce Héroïque, Franck; Voluntary in C, Purcell; My Spirit Be Joyful, Bach; Jesus Accepts Sorrow, The Nativity, Messiaen; Sonata 3, Hindemith; Toccata, Sowerby.

John Fay, Portland, Maine—City Hall, July 5: Trumpet Tune and Air, Purcell; Flute Solo, Arne; Concerto 2 in B flat, Handel; Prelude in B minor and Kommst Du nun, Bach; Chorale in A minor, Franck; Scherzo in G minor, Macfarlane; Harmonies du Soir, Bingham; Romance sans Paroles and Variations de Concert, Bonnet.

Malcolm W. Cass, Portland, Maine—City Hall, July 7: Overture, Occasional Oratorio, Handel; Sheep May Safely Graze and Prelude and Fugue in D major, Bach; Rhythmic Trumpet, Bingham; Bell Prelude, Clokey; Jesus, Still Lead On, Karg-Elert; Cantiena, Les Petites Cloches and Marche Grotesque, Purvis; Toccata, Gigout.

Bobbie Lew Frasier, Meridian, Miss.—Student of Valerye Bosarge, First Baptist Church, May 22: Toccata in E minor, Pachelbel; Our Father, Which Art In Heaven, Prelude and Fugue in A minor and Toccata and Fugue in D minor, Bach; O wie selig seid ihr doch, Brahms; The Cathedral at Night, Marriott.

Michael Cohen, Tallahassee, Fla.—Florida State University certificate recital, Opperman music hall, May 19: Prelude and Fugue in F sharp minor, Buxtehude; Fugue in G major, Bach; Prelude, Fugue and Variation, Franck; Carillon, Sowerby; Maestoso, Allegretto and Poco Vivace, Schroeder.

David Crawford Stills, Atlanta, Ga.—Grace Methodist Church, June 5: Now Thank We All Our God, God's Time Is Best and Toccata and Fugue in D minor, Bach; Fantaisie, Franck; Allegro, Sonata 1, Mendelssohn; Arioso, Rogers; Fountain Reverie and Festival Toccata, Fletcher.

Eoger Nyquist, DeKalb, Ill.—Washington, D. C. Cathedral, July 3: Christ, Thou Art My Life, Pachelbel; Largo, Concerto in D minor, Vivaldi; Toccata in G major, Walond; Adagio, Sonata in C minor, Nyquist; Thou Art the Rock, Mulet; Prayer for Epiphany Sunday, Tournemire.

Mary Ann Brenneman, Lubbock, Tex.—Student of Cecil Bolton, First Presbyterian Church, June 26: Chorale in A minor, Franck; Fantaisie on Ton-y Botel, Purvis; In Paradisum, Dubois; Toccata, Symphony 5, Widor.

Jean Leduc, Portland, Maine—City Hall, July 8: Prelude and Fugue in C, Trio Sonata 5, Fugue a la Gigue and Prélude and Fugue in G, Bach; Suite, Couperin; Suite Médievale, Langlais; Transports of Joy, Messiaen.

Robert D. Setzer, St. Petersburg, Fla.—Pasadena Community Church, May 15, dedicatory recital on new Möller organ: Sonata 6, Mendelssohn; La Nativité, Langlais; Carillon-Sortie, Mulet.

Robert Baker, New York City—Dedicatory recital on the new Schantz described in the July 1958 issue, Central Presbyterian Church, May 11: Grand Jeu, Du Mage; Concerto in A minor, Vivaldi; Musette and Tamborin, Rameau; Finale, Concerto 1, Handel; Dialogue on the Mixtures, Langlais; Adagio for Strings, Barber; You Raise the Flute to Your Lips, DeLamarter; Voluntary in D, Boyce; Toccata, Symphony 5, Widor; Fantaisie in G minor, A Mighty Fortress Is Our God, Rejoice Now, Good Christian Men, Come, Saviour of the Gentiles, Jesu, Joy of Man's Desiring and Prelude and Fugue in B minor, Bach.

Noel Goemanne, Rensselaer, Ind.—St. Joseph's College Chapel, July 6: Canzona, Gabrieli; Nun komm, der Heiden Heiland and Prelude and Fugue in G minor, Buxtehude; Vater Unser im Himmelreich, Pachelbel; Fantaisie and Fugue in A minor, Erbarm dich mein, O Herr Gott and O Mensch bewein' dein' sünd' gross, Bach; Prelude and Fugato, van den Ghein; Es ist ein Ros' entsprungen und Herzlich thut mich verlangen, Brahms; Sonata da Chiesa, Andriessen; Lied to the Mountains, Peeters; Soliloquy, Maekelberghe; Festival Voluntary, Goemanne.

Ronald Davis, Hopewell, Va.—Grace Episcopal Church, Clamont, May 22 and University of Virginia Chapel, April 10: Trumpet Tune, Purcell; Sheep May Safely Graze, Prelude in G major, We All Believe in One God, Come, Saviour of the Nations, Christ Lay In Death's Embrace, Have Mercy Upon Me, O Lord and Toccata and Fugue in D minor, Bach; O Sacred Head Now Wounded, Kuhnau; Blessed Are Ye Faithful Souls and O World I Must Leave Thee, Brahms; Toccata, Bonelli; Psalm 19, Marcello. A brass quartet and flutes assisted.

Ralph C. Schultz, River Forest, Ill.—Grace Lutheran Church, June 20: Suite in the Second Tone, Clérambault; My Young Life Is at an End, Sweelinck; How Lovely Shines the Morning Star, Buxtehude; Dear Christians, One and All, Rejoice and Prelude and Fugue in C major, Bach; Suite, Musical Clocks, Haydn; O God, Thou Faithful God, Engel; Oh, Blest the House, Whate'er Befall, Schultz; Hail the Day So Rich in Cheer, Pepping; Awake, My Heart, with Gladness, Peeters.

James W. Evans, Pittsburgh, Pa.—Precedence music for wedding of Carolyn Holub, Pittsburgh Theological Seminary Chapel, June 18: Chorale in A minor, Franck; Rhosymedre, Vaughan Williams; Behold the Bridegroom Comes, Be Thou with Me and Jesu, Joy of Man's Desiring, Bach; O Perfect Love, Barnby; Lauda Anima, Goss (processional); Trumpet Tune in D, Purcell (recessional).

Dr. Einar Krantz, South Bend, Ind.—First Presbyterian Church, May 29; Komm, heiliger Geist, Herr Gott, Bach, Weckman, Zachau, Armsdorf, Buxtehude; Prelude and Fugue in G minor, Bach; God of the Heavens and the Earth and Lord, As Thou Wilt, Karg-Elert; Come, Thou Almighty King and Richmond, Willan; Prelude and Fugue on a Vittoria Theme, Britten; Veni Creator, Durufle.

Steve Empson, Chicago—Saron Augustana Lutheran Church, June 5: Voluntary in D, Croft; Andante, Stamitz; O Man Bemoan Thy Grievous Sin, When in the Hour of Utmost Need and Prelude and Fugue in D major, Bach; Madrigal, Sowerby; How Brightly Shines the Morning Star, Drischner; Prelude to the Blessed Damozel, Debussy; Chorale in A minor, Franck.

Richard Westenburg, Missoula, Mont.—For the Montana Music Teachers' Association convention, July 17, recital hall, Montana State University: Chant de Paix, Te Deum and Fête, Langlais; Concerto in D minor, Vivaldi-Bach; Prelude and Fugue in E flat, Bach; Fantaisie in F minor, K 594, Mozart; Giga, Bossi; Fantaisie in A major, Franck, June 16: La Nativité du Seigneur, Messiaen.

Luther T. Spayde, Fayette, Mo.—Dedicatory recital on new Wicks organ, Court Street Methodist Church, Fulton, June 12: Sonatine, Ritter; Benedictus, Couperin; Jesu, Joy of Man's Desiring and Toccata and Fugue in D minor, Bach; Concerto 5, Handel; Sonata 6, Mendelssohn; Canyon Walls, Clokey; The Primitive Organ, Yon; Bell Benedictus, Weaver; Toccata, Symphony 5, Widor.

J. Carol Terpening, St. Petersburg, Fla.—Pasadena Community Church, May 15, dedicatory recital on new Möller organ: Old 100th Psalm Tune and Prelude in G, Purcell; Suite for a Musical Clock, Handel; Prelude and Fugue in E minor, Bach.

Harry W. Gay, Cleveland, Ohio—Trinity Cathedral, June 22: Prelude and Fugue in D major, Buxtehude; Fantaisie in C major, Bach; Shining Star and Chanson, Barnes; Toccata in E minor, Foote.

Emile Robichaux, New Orleans, La.—Redeemer Evangelical Lutheran Church, dedicational recital on new Wicks organ described in this issue, June 29: Chaconne, Couperin; Dearest Jesus We Are Here, O Man, Bewail Thy Grievous Sin and Triple Fugue in E flat, Bach; Now Pray We to the Holy Ghost, Buxtehude; A Mighty Fortress Is Our God, Hanff; Trumpet Voluntary, Purcell; Prelude in G major, Mendelssohn; Behold, a Rose Is Blooming, Brahms; Evening Prayer, Mehner; My Faith Looks Up to Thee, Wilson; Cantabile, Franck; Toccata-Finale, Carnevali.

Phyllis Stringham, Waukesha, Wis.—Emanuel Community Church, Menomonee Falls, June 12, dedicatory recital: Allegro Pomposo, Roseingrave; Elevation, Couperin; Basse et Dessus de Trompette, Clérambault; Prelude, Fugue and Chaconne, Buxtehude; Now Praise We Christ, the Holy One, Rejoice, Ye Christians and I Call to Thee, Lord Jesus Christ, Bach; Chorale in A minor, Franck; Cantilène, Langlais; Benedictus, Reger; Finale, Symphony 1, Vierne.

Norman Blake, FRCO, Atlanta, Ga.—All Saints' Church, June 12: Voluntary 1 in D, Boyce; Concerto in G, Stanley; Psalm Prelude 1, Howells; Pastorale, Milner; Tune in E, Thalben-Ball; Pange Lingua, Baintow; Largo, Allegro, Aria and Two Variations, Festing; Fantaisie and Fugue, Parry.

Sandra E. Wolfe, Allentown, Pa.—Student of Homer Nearing, Asbury Methodist Church, June 21: Allegro Maestoso, Water Music Suite and Arioso, Handel; Suite Gothique, Böllmann; First Suite, Borowski; Four Chime Preludes, Peele; Toccata and Fugue in D minor, Bach.

Irwin J. Luther, ADCM, London, Ont.—St. Matthews Anglican Church, June 26: Nun danket and Sheep May Safely Graze, Bach; Evensong, Martin; Achieved Is Thy Glorious Work, Haydn; Chorale Variations, Kreckel; Softly Now the Light of Day, extemporization.

Donald L. Coats, New York City—St. John's Church, Salisbury, Conn., June 2: Preeces, Diptyque Liturgique, Grunewald; Muzete, Dandrieu; Prelude and Fugue in G minor, Buxtehude; Chorale in A minor, Franck; La Nativité, Langlais; Carillon de Westminster, Vierne.

Sister M. Rosarita, OSB, Fayetteville, Ark.—Concert Hall, University of Arkansas junior recital, June 27: Messe Solemnelle, Couperin; Sonata 2 in C minor and Passacaglia and Fugue in C minor, Bach; Finale, Sonata 1, Hindemith; Thou Art the Rock, Mulet.

Laverne Shoemaker, Lubbock, Tex.—Student of Cecil Bolton, First Presbyterian Church, June 26: Toccata and Fugue in D minor, Bach; Intermezzo, Galliaerts; Pièce Héroïque, Franck; Arioso, Sowerby; Festival Toccata, Fletcher.

Frederick Swann, New York City—Riverside Church, July 26: Procession, Arnatt; A Tuneful Trio, Stanley; Give Ear, O Lord, and Mark My Sore Complaining, Krebs; Prelude and Fugue in G major, Bach; Jesus, Still Lead On, Karg-Elert; Hymn to St. John the Baptist, Bingham; Images, de Maléingreau; Verses for the Nunc Dimittis, Friedell; Allegretto, Sonata in E flat minor, Parker; Toccata in D flat, Jongen.

Newton M. Burgner, Kansas City, Mo.—Salem Evangelical United Brethren Church, Lebanon, Pa., June 26: Chorale and Fughetta, Walton; Prayer for a Clean Heart, A Child Is Born in Bethlehem, Jesus, My Heart's Delight, Whither the Burden of My Sin and Psalm 50, Johnson; How Firm a Foundation, Murphree; Brother James' Air, Wright; Premier Chorale, Andriessen; Pasticcio, Langlais; Still Waters, Weaver; Toccata, Symphony 5, Widor; Chaconne in G minor, Couperin.

Daniel H. Pedtke, FAGO, South Bend, Ind.—St. Anthony de Padua Church, dedicatory recital on new Wicks organ, May 29: Prelude and Fugue in B minor, Andante, Trio Sonata 4 in E minor, Valet will ich dir geben and Passacaglia and Fugue in C minor, Bach; Chorale in A minor, Franck; Prelude, The Deluge, Saint-Saëns; Naiads, Vierne; Te Deum, Langlais; Finale, Sonata 1, Guilman. The choir assisted.

Thomas Caruso, Castle Shannon, Pa.—For the Pittsburgh, Pa. AGO Chapter, June 20, Emanuel Lutheran Church: Toccata in E minor, Pachelbel; Chorale with Variations, Walthier; Ich ruf' zu dir, Herr Jesu Christ, Wer nur den lieben Gott lässt walten and Prelude and Fugue in A minor, Bach; Sonata 6, Mendelssohn; Pasticcio and Andantino, Langlais; Kleine Praludien und Intermezzi, Schroeder.

Thomas G. Rice, Galveston, Tex.—For the Galveston AGO Chapter, Trinity Episcopal Church, May 31: Chaconne, Couperin; Les Cloches, le Begue; Adagio and Allegro, Corelli; Musette and Tamborin, Rameau; Fantaisie and Fugue in C minor, Bach; Rondo, Concerto for the Flute Stop, Rinck; A Trumpet Minuet, Hollins; Berceuse, Vierne; Dialogue for the Mixtures, Langlais.

Elise Cambon, New Orleans, La.—St. Louis Cathedral, May 21: Prelude in E flat, Whither Shall I Flee, Come, Thou Jesus, Down From Heaven, I Call Unto Thee, Lord Jesus Christ, Today the Son of God Is Victorious, Gigue Fugue in G major and Fugue in E flat major, Bach; Sonata 1, Hindemith.

Maxine McCormick, Berea, Ohio—Fanny Nast Gamble auditorium, Baldwin-Wallace Conservatory of Music, June 5: Prelude and Fugue in C, Bach; Diferencias, de Cabezón; Es ist ein Ros' entsprungen and O Gott, du frommer Gott, Brahms; Litanies, Alain.

Jack E. Vogelgesang, Berea, Ohio—Fanny Nast Gamble auditorium, Baldwin-Wallace Conservatory of Music, June 5: Allegro Maestoso, Water Music Suite, Handel; Passacaglia and Fugue in C minor, Bach; Sonata 2, Hindemith; Cortège et Litanie, Dupré.

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Programs of Organ Recitals of the Month

Virgil Fox, New York City—Riverside Church, July 5: Festival of All Saints, Tournemire; Prelude and Fugue in B minor and Have Mercy On Me, O Lord God, Bach; Grande Pièce Symphonique and Finale in B flat, Franck; Roulade, Bingham; Northern Lights, Karg-Elert.

Students of Harold C. O'Daniels, Binghamton, N.Y.—Christ Church, June 19: Mrs. Robert Woodson—Chaconne, Couperin; Now Praised Be Thou, Christ Jesus, Bach; Let Us All with Gladness Voice, Willan; David Periconi—Prelude and Fugue in D minor, Bach; Three Interludes, Karg-Elert; Shelva Herrick—Lord, Hear the Voice of My Complaint and If Thou but Suffer God to Guide Thee, Bach; Holy Ghost with Light Divine, Willan. Joel Weingartner—repeated the Buxtehude, Frescobaldi, Clerembaut and Farnum played in recital listed separately in this issue.

Students of John Hamilton, Eugene, Ore.—University of Oregon, May 31: Brenda Eakin—Jig Fugue, Buxtehude; Margaret Graeff—Sonata 1 in E flat, Bach; Nisha Burghart—Sonata 2 in C minor, Mendelssohn; Colleen Clark—Matinal and Arietta Place-voile, McKay; Lauranell Perrine—Two Chorales, Pepping; Hymne d'Actions de Graces, Langlais; Barbara Possman—Concerto for Organ and Brasses, Lockwood; Margaret Brakel—Two Meditations, l'Ascension Suite, Messiaen. A brass ensemble assisted.

Students of R. Deane Shure, Washington, D. C.—Mount Vernon Place Methodist Church, June 12: Lois Heald—Sonata in C minor, Guilman; Mildred G. McCown—Andante, Reformation Symphony, Mendelssohn; Grand Chorus, Guilman; Margaret Ann Sparks—Idyl, Purvis; Pastorale and Allegro, Concerto in G, Handel-Edmundson; Luella Ruth Robinson—Weeping Mary and Shadow Mountain, Shure; Opal Williams—Scherzo, Sonata, Opus 80, Guilman; Harold White—London Suite, Staley.

Edward A. Hansen students, Seattle, Wash.—Julie Wolfe—Prelude in B flat, Bach; Pastorale, Benoit; Carolyn Daye—Fugue in C major and We Pray Now to the Holy Spirit, Buxtehude; Connie Mohr—Prelude and Fugue in D minor, Bach; In Bethlehem's Low Stable and All My Heart This Day Rejoices, Walcha; Steven Wilen—Prelude and Fugue in G minor, Buxtehude; Sonata I, Hindemith; Barbara Reese—The Nativity and The Palms, Langlais.

Joel Weingartner, Binghamton, N.Y.—Student of Harold C. O'Daniels, Christ Church, June 12: Prelude, Fugue and Chaconne in C, Buxtehude; Trumpet Dialogue, Clérambault; Toccata in C minor, Muffat; Prelude in G major, Purcell; Toccata per l'Elevazione, Frescobaldi; In Death's Strong Grasp the Saviour Lay, If Thou but Suffer God to Guide Thee and Today God's Only Son, Bach; O Fillii et Filiae, Farnum.

Gordon McCully Black, ARCO, Toronto, Ont.—Opening recital, new Casavant console, St. Basil's Church and St. Michael's College, University of Toronto, June 15: Toccata in B minor, Gigout; Pres de la Mer, Arensky; Soeur Monique and The Little Windmills, Couperin; Martial Air, Purcell; Largo, Allegro, Aria and Variations, Festing; Folk Tune, Whitlock; Carillon de Westminster, Vierne.

John Williams, Red Springs, N.C.—The Moravian Church of Raleigh, June 12: Chaconne in E minor, Buxtehude; Prelude, Air and Gavotte, Wesley; Schmücke dich and Prelude and Fugue in G major, Bach; The Musical Clocks, Haydn; Carillon de Westminster, Vierne; Jesus Makes My Heart Rejoice and Look Up, My Soul, to Christ Thy Joy, Elmore; Psalm 94 Sonata, Reubke.

Charles W. Ore, Lincoln, Neb.—Trinity Lutheran Church, June 12: Toccata and Fugue in D minor, Trio Sonata 3 in D minor and Passacaglia and Fugue in C minor, Bach; Prelude and Fugue in G minor, Dupré; Dear Christians, One and All, Rejoice, Walcha; Awake, My Heart, with Gladness, Peeters; Toccata, Symphony 5, Widor.

Margaret Whitney Dow, Redlands, Cal.—University of Redlands Memorial Chapel, May 20: Voluntary on the Doxology, Purcell; In Thee Is Joy, Bach; Song of May, Jongen; Miniature, Peeters; Now Thank We All Our God, Edmundson, Deep River, Gillette; King's Weston and God Rest Ye Merry, Gentlemen, Dow.

Elizabeth Huber, Winfield, Kans.—Toccata in F, Buxtehude; Sleepers, Awake!, Jesu, Joy of Man's Desiring, I Cry to Thee O Lord and In Death's Strong Bond the Saviour Lay, Bach; Arioso, Peeters; Festival Toccata, Fletcher. The women's choir assisted.

Charlotte Garden, Plainfield, N.J.—Riverside Church, New York City, July 19: Moderato, Symphonie Gothique, Widor; Bells of Riverside, Bingham; Requiescat in Pace, Sowerby; Prelude and Trumpetings, Roberts; Soul of Lake Constance, Karg-Elert; Berceuse on Two Monotones, Two Dances and Litanies, Alain; Prelude and Fugue on A-L-A-I-N, Durufé.

Bennett Andrews, Paoli, Pa.—St. Peter's Episcopal Church in the Great Valley, June 26: Composition on a Plainsong and Agincourt Hymn, Dunstable; Allegro, Concerto 2, Handel; Dear Christians, One and All Rejoice, Kauffmann; We Pray Now to the Holy Spirit, Buxtehude; Since Thou, Lord Jesus, Art Come to Earth and Toccata and Fugue in D minor; Toccata in E minor, Pachelbel; Aria, Peeters; O World, See Here Thy Light, Draw On Thy Power, Arm of the Lord and Christ, Thou Who Art the Right Dav. Pepping; When Simplicity We Cherish, Moravian.

Charles Huddleston Heaton, St. Louis, Mo.—Dedicatory recital on new Schantz organ described in January 1959 issue, First Christian Church, Centralia, Ill., May 29; Trumpet Tune and Air, Purcell; Soeur Monique, Couperin; Prelude and Fugue in D major, Bach; Den die Hirten lobten sehre, Zu Bethlehem geboren and Gelobet seist du, Jesu Christ, Walcha; Fantasie in F, K 608, Mozart; Roulade, Bingham; Rhosymedre, Vaughan Williams; Elegy, Peeters; Prelude and Fugue in G minor, Dupré.

Pupils of Walden B. Cox, Millville, N.J.—First Methodist Church, June 26: Meredith Neely—Prayer, Guilman; Cavatina, Raff; Sharon Bradway—Toccata in D minor, Nevin; The Little Red Lark, Clokey; Vicki Shannon—Sortie in D minor, Rogers; Toward Evening, Ellsasser; William Hofner—Adagio, Fantasie in C, Franck; Prelude and Fugue in C major, Bach; Susan Brickwood, Sonata in C minor, Guilman; Lynne Newcomb—Devotion, Andrews; Symphony 6, Widor.

Howard Don Small, Albion, Mich.—For the Saginaw Valley AGO Chapter, Madison Avenue Methodist Church, Bay City, May 22: Chaconne in E minor and Fugue in C major, Buxtehude; When We Are in Deepest Need and Comest Thou Now, Jesus, From Heaven to Earth and Fantasie and Fugue in G minor, Bach; Pastorale, Roger-Ducasse; Aria, Peeters; Divertissement and Berceuse, Vierne; Dialogue for Mixtures, Langlais; Prelude and Fugue in G minor, Dupré.

Melvin West, FAGO, College Place, Wash.—First Lutheran Church, Kennewick, May 24 for Columbia Basin AGO Chapter: Toccata in E minor, Pachelbel; Suite du Deuxième Ton, Clérambault; Kommst du nun, Jesu, vom Himmel herunter, Erbarm' dich mein, O Herre Gott, Valet will ich dir geben and Toccata in F, Bach; Meinen Jesum lass ich nicht, Walther; Noël Suisse, Daquin; Concerto in D minor, Vivaldi-Bach.

Jay Lovins, Sheridan, Ill.—Saron Augustana Lutheran Church, Chicago, Aug. 7: What God Ordains Is Always Right, Pachelbel; Toccata and Fugue in F, Bach; Fantasie in F minor, Mozart; Pastorale, Franck; Pastorale, Ronald Williams; Three Chorale Preludes, Garland Anderson; Prelude and Double Fugue, Walter Kauffmann.

C. Harold Einecke, Santa Barbara, Cal.—Trinity Church, June 25: Rigaudon, Campra; The Walk to Jerusalem, I Stand at the Threshold and Fugue in C major, Bach; Schonster Herr Jesu, Schroeder; O Lux Beata Trinitas, Marriott; Fantasie on Nursery Tunes, Elmore.

Taylor Harvey, Baltimore, Md.—St. Luke's Evangelical Lutheran Church, May 15: Grand Jeu, Du Mage; Concerto 13, Handel; Two Chorale Preludes and Fugue in E flat, Bach; Flute Solo, Arne; Trumpet Tune and Air, Purcell; Chant de Mal, Jongen; Carillon de Westminster, Vierne.

Edwin Starner, Portland, Maine—City Hall, July 6: We Thank Thee, God, Air, Suite in D, God's Time Is Best and Prelude and Fugue in G, Bach; Chorale in B minor, Franck; Aria, Peeters; Chant de Paix, Langlais; Psalm 94 Sonata, Reubke.

John S. Mueller, Salem, N. C.—Mein junges Leben hat ein End, Sweelinck; Chorale in E major, Franck; Fantasie in F minor, K 608, Mozart; Wachtet auf, ruft uns die Stimme, Nun komm der Heiden Heiland and Prelude and Fugue in D major, Bach.

Barbara Possman, Eugene, Ore.—University of Oregon, May 4: I Call to Thee, Lord Jesus Christ, The Old Year Now Has Passed Away and Prelude and Fugue in G major, Bach; Chorale in A minor, Franck.

George Markey, Princeton, N.J.—Riverside Church, New York City, July 12: We Thank Thee God and God's Time Is Best, Bach; The Musical Clocks, Haydn; Sketch in F minor, Schumann; Pièce Héroïque, Franck; Cantilene, Suite Breve, Langlais; Tumult in the Praetorium, de Maleingreau; Brother James' Air, Wright; Prelude and Fugue in G minor, Dupré.

Alexander Boggs Ryan, Ann Arbor, Mich.—All Saints' Episcopal Church, Pontiac, Mich., May 29, for the Fort Worth, Tex. AGO Chapter, May 23 Travis Avenue Baptist Church and for the Sabine AGO Chapter, Orange, Tex., May 20, the First Presbyterian Church: Mein Jesu, der du mich, O Welt, ich muss dich lassen, Herzlich tut mich erfreuen, Herzlich tut mich verlangen (2 settings), Brahms; Trumpet en Dialogue, Clérambault; Aria in F, Handel; Passacaglia and Fugue in C minor, Bach; Le Banquet Céleste, Messiaen; Claire de Lune and Carillon de Westminster, Vierne.

Gerald Greeley students, Mankato, Minn.—Elizabeth Bemis—Prelude and Fugue in A minor, Bach; Carol Fleakman—Clair de Lune, Karg-Elert; Robert Russell—Sonata 6, Mendelssohn; Betty McIntire—Toccata in D minor, Bach; Mary Waldorf—Vision, Rheinberger; Judith Pomerence—Ave Verum, Gounod; Joyce Schroeder—Rhosymedre, Vaughan Williams; Janet Neubert—Fugue in E flat, Bach; Barbara Wenner—Evensong, Martin; Marilyn Kelly—How Brightly Shines the Morning Star, Bach; Walter Hanson—Wachtet auf, Bach.

Students of William L. Pulliam, Jr., Seattle, Wash.—Gethsemane Lutheran Church, May 29: Mr. Pulliam—Prelude in F, Bach; By Christ Redeemed, Duro; Softly and Tenderly, Thompson; How Firm a Foundation, Wade-Peters; Carol Berg—Bread of the World, Duro; A Mighty Fortress, Walther; Adagio, Sonata 1, Mendelssohn; Toccata in E minor, Pachelbel; Marlys Clark—Jig Fugue, Buxtehude; Prelude in D minor and O Sacred Head, Bach; Chorale in A minor, Franck.

Louis A. Potter students, Washington, D. C.—Calvary Methodist Church, June 28: Roberta Laney—Prelude in E minor, Bach; Herlich tut mich verlangen, Buxtehude; Muriel Eagleberger—Prelude in C minor, Bach; Harriet Frush—Rejoice, Christians and Sheep May Safely Graze, Bach; Movement 1, Concerto in A minor, Vivaldi; Robert Holder—Movement 1, Sonata in C minor, Mendelssohn; Litanies, Alain; Tu Es Petra, Mulet.

Ruth Thomas, Baxter Springs, Kans.—First Presbyterian Church, June 5: Voluntary in D, Boyce; O God, Be Merciful to Me and Prelude and Fugue in D major, Bach; The Earl of Salisbury, Byrd; Basse et Dessus de Trompette, Clérambault; Prelude, Fugue and Variation, Franck; Toccata Basse, Beethoven; Greensleeves, Wright; Forest Green, Purvis; Variations de Concert, Bonnet.

Lilian Carpenter, FAGO, New York City—Flatbush Presbyterian Church, Brooklyn, N. Y., May 23: Allegro, Concerto 2, Vivaldi-Bach; We All Believe in One God the Father and Prelude and Fugue in D, Bach; Rhosymedre, Vaughan Williams; Chorale in B minor, Franck; Allegro Vivace, Symphony 1, Vierne; Pastorale, Milhaud; Prelude and Fugue on B-A-C-H, Liszt.

Glenda Cooley, Meridian, Miss.—Student of Valery Bosarge, First Baptist Church, May 22: Prelude and Fugue in E minor, Fugue in B minor and O Sacred Head Now Wounded, Bach; Schmücke dich, O liebe Seele and Es ist ein Ros' entsprungen, Brahms; Ye Watchers and Ye Holy Ones and Sleepers Wake, Martin; From the Swiss Mountain, Wentzell.

Larry Palmer, Oberlin, Ohio—Warner Concert Hall May 13, senior recital, Oberlin Conservatory of Music and Ashland Colleg-Chapel, May 2: Prelude and Fugue in F, Ach Gott und Herr and Toccata in D minor, Buxtehude; Grande Pièce Symphonique, Franck; Contrapunctus 1 and 11, The Art of the Fugue, Bach.

Allan Willis, Minneapolis, Minn.—Saron Augustana Lutheran Church, Chicago, July 3: Prelude and Fugue in A minor, Bach; Sonatina, Clementi; At the Convent, Borodin; Prelude, Fugue and Variation, Franck; Heroic Song and Song of Peace, Langlais; Toccata and Fugue, Op. 59, Reger.

Linda Lockett, Meridian, Miss.—Student of Valery Bosarge, First Baptist Church, May 8: Prelude, Fugue and Chaconne, Buxtehude; Vom Himmel hoch da komm' ich her, Pachelbel; Trio Sonata in E flat and In dulci jubilo, Bach; Herzlich tut mich verlangen, Brahms; Cortège et Litanie, Dupré.

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*The Creation of
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Asks that Critics Give Organists Frank Truth

By HAROLD W. THOMPSON

[Reprinted from the issue of July 1, 1955]

"The organist is the only musician who never gets competent criticism, because he is the only musician who cannot endure criticism of any sort. If you do not believe me, write an honest criticism of the next national convention of organists. Point out defects as well as points of excellence, and see whether you can get your criticism printed."

Well, I did what my friend suggested, and what I wrote was printed, but the protests which my editor received led me to wonder whether my friend wasn't right. Perhaps he should have said: "The organist cannot endure criticism of any sort, because he has never had honest criticism in the newspaper press. All he gets there is slavish adulation (infrequent, and usually for the wrong people), ignorant and perfunctory mention, or complete and contemptuous neglect."

Until quite recently I have felt that my only function with this journal was to bring to the attention of organists and choirmasters excellent and possibly neglected music, particularly music by contemporary composers of the United States and Canada. The composers whom I have mentioned have always permitted me to discriminate between their best things and those which I regarded as inferior, and there is no composer all of whose works I have pretended to commend. But now our ecclesiastical music has advanced so far beyond the place where it sprawled in the years before the war that I feel our need of severe, honest criticism, not only of the composers, but chiefly of the selection and performance of the music actually used in services and conventions and recitals. The flowers are up, to be sure, but we must get at the weeds, and we can do that now without destroying the flowers.

Some severe criticism we have had, but not of the sort I have in mind. Dr. Davison's recent book, which my own rather severe criticism helped to sell, seemed to many not only too severe on our profession but also ignorant of what

QUESTIONS ABOUT PICTURE ANSWERED



SEVERAL readers have written to inquire about the organ console which appeared on the back of the February issue in an advertisement of Fernando Germani's upcoming American tour. The picture, even before "cropping," offers an interesting optical illusion, giving the impression that the stop rows curve away from the player. Actually, of course, this is not the case and one can look at the picture often enough to correct the illusion.

The organ is a Tamburini built in Cremona, Italy for the broadcasting house in Turin.

by the firm of G. Schirmer! This same Dr. Blank could fill his wealthy church (what a nasty phrase that is!) year after year for his performance of Stainer's "Crucifixion," which was heralded and praised in terms which would have been adequate for Dr. Wolle's direction of the Bach Mass.

For years this egregious person flourished in the praise of press and public, and when he died, the newspapers contained an article stating that Dr. Blank had refused the organ at St. Thomas' in New York (imagine putting out Dr. Noble!), and that the organist of a great university had called Dr. Blank's choir one of the three greatest in the United States. Both of these statements were indignantly denied by the proper authorities, but not in print, and I dare say that the person or persons who wrote them may still believe them.

Now can anyone explain such a career as that except by supposing that Dr. Blank was never checked by any criticism? The fact is that for at least twenty years of his reign and presumably for all of it there was not a musical critic of even moderate competence on the newspapers of his city.

For the matter of that, how many American newspaper critics have there been in the past twenty years who could have given an expert opinion? I mean

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actual, practicing critics. There was Philip Hale of Boston, who for some time in his youth was an organist himself; there were James H. Rogers in Cleveland and Harvey B. Gaul in Pittsburgh, both very able as composers and organists as well as critics. How many more? Six? And yet I believe that if the American Guild of Organists would demand and accept competent criticism, it could now have it. For there are now a good many of our organists with university education in literature and composition as well as in music, men of travel who have heard excellence throughout Europe and America, men who are not to be startled by the crowing of a bantam rooster. I want them to be used, not so much for the suppression of the dishonest and the curbing of the presumptuous as for the protection of the genuinely excellent. Dr. Blank not only lowered musical standards himself, he not only propagated those standards among his pupils; as often as possible he prevented the encouragement of anything better than he was offering. He was not so obnoxious a type when there were no excellent organists to be thwarted; but he refused to advance himself, and when, with the progress of American music, there were several good organists in his neighborhood, he was a menace, and a successful one.

To people outside the profession Dr. Blank may seem a bogey of my own creation. He is not, as you know; he existed and exists in many cities. I oppose him living and take no scruple to oppose him, dead or alive. Every incident I have told you actually happened to one or another of the men from whom I drew his portrait. I want criticism of him. I want criticism not only of the big bad Blank, but also of the decent fellows who deserve encouragement as well as honest correction of faults.

I am not looking for the job myself; I have pleasanter tasks, for which I hope I am better trained. But I want organists and the Guild and the Canadian College to think about this matter and decide whether as a profession and as individual artists we are not sufficiently adult to endure and demand educated, honest and invigorating criticism. Two drives of our time are against illiteracy and against racketeering. Well?

I do not believe in hedging when a strong point is to be made.

JAMES STRAND played the first half of Part 3 of Bach's Clavierübung as his graduate recital May 20 at the University of Redlands, Cal.

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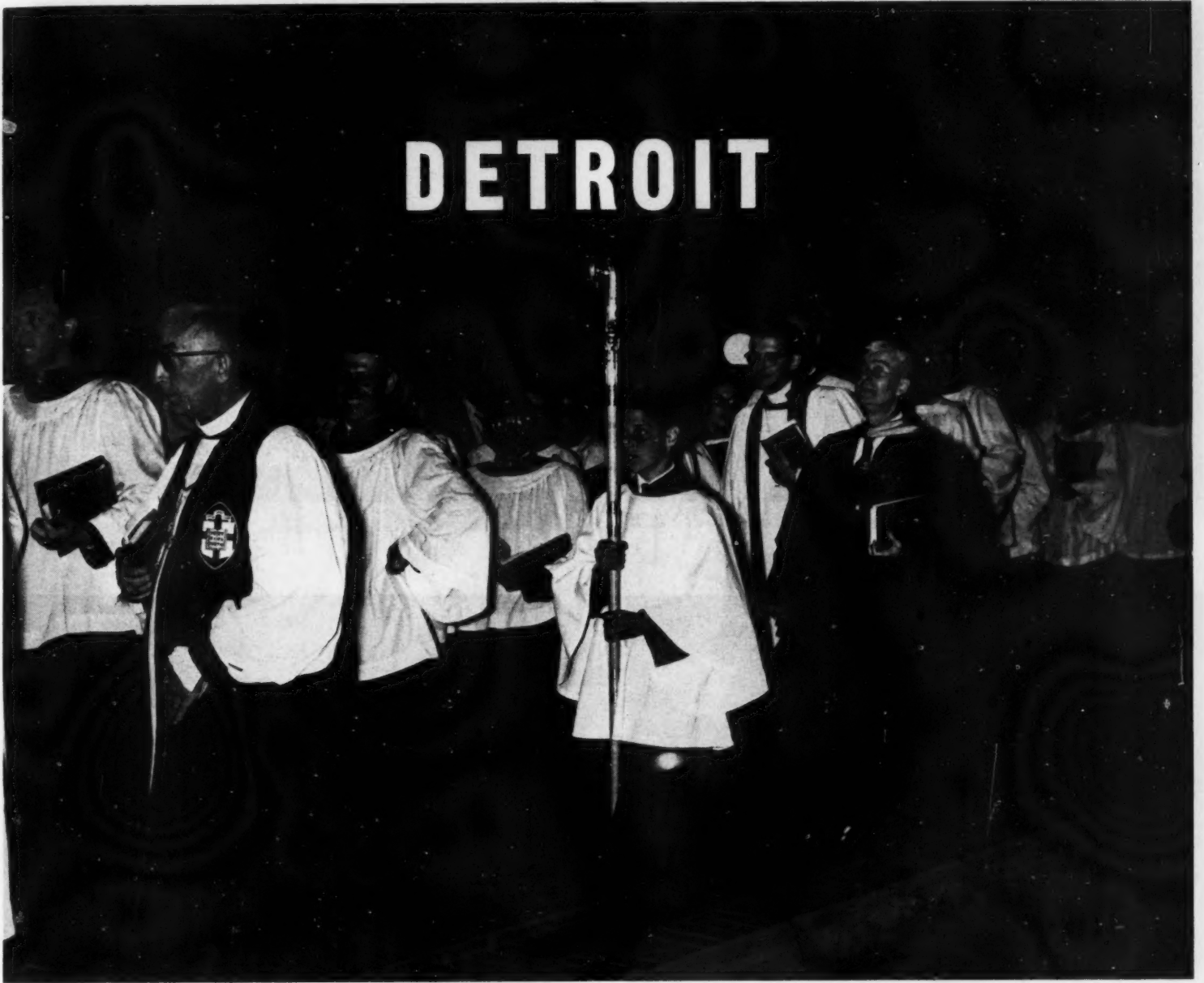
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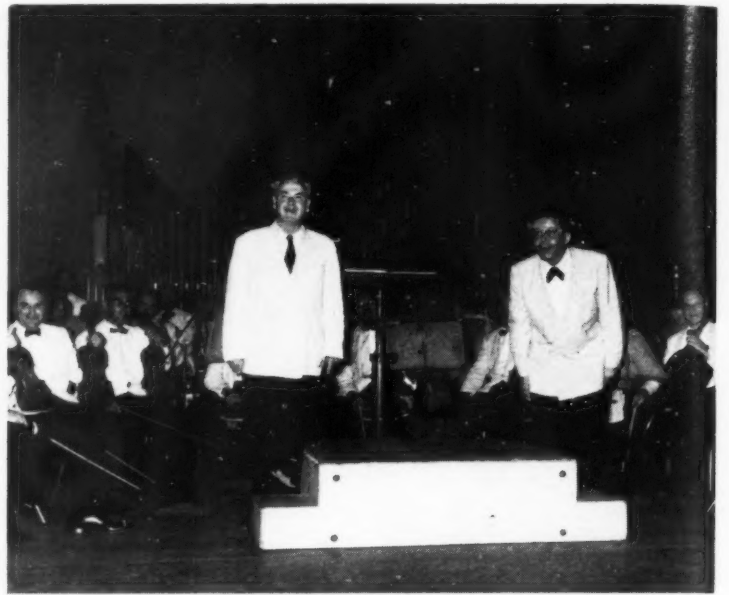
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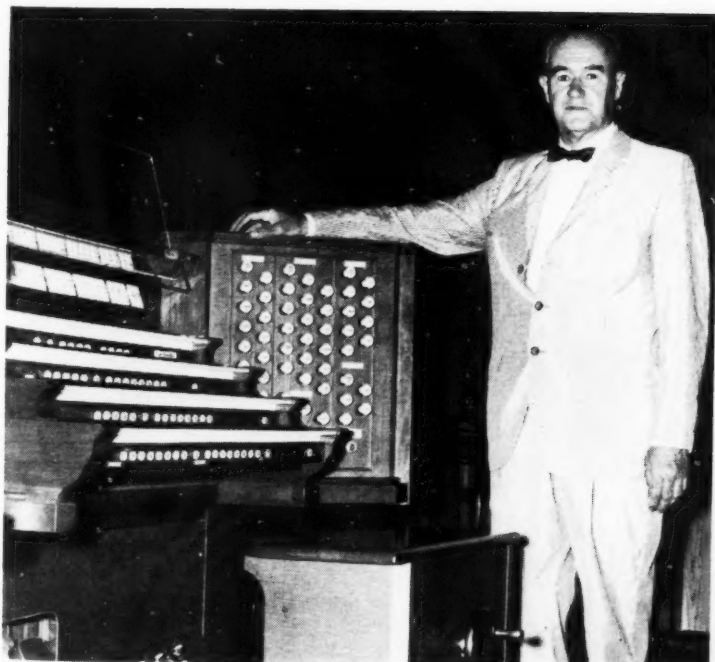
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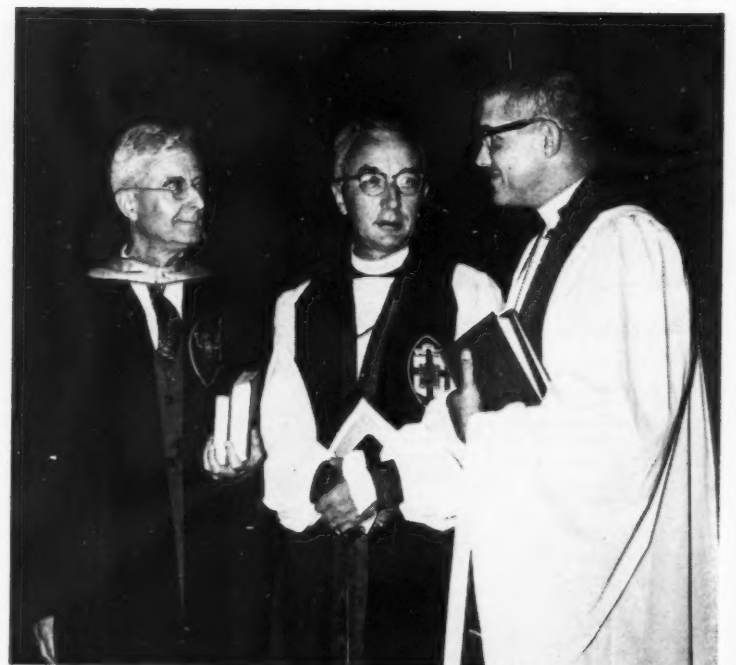
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**CINCINNATI CHURCH
WILL HAVE REUTER
CHANCEL INSTALLATION**

**Pleasant Ridge Presbyterian Contracts for
Three-Manual Organ—Edward Hol-
loway Will Install—Completion
Spring 1961**

The Reuter Organ Company has been awarded the contract to build a three manual, forty-five-rank instrument for the Pleasant Ridge Presbyterian Church, Cincinnati, Ohio.

The organ will be installed on either side of the chancel area with the great and positiv divisions being located on one side and the swell and choir organs opposite. The pipework of the pedal division will be divided between the two sides.

Negotiations for the sale of the instrument were handled by Edward H. Holloway, Indianapolis, Ind., representative for the Reuter Company. Mr. Holloway will also install the instrument.

Pipework of the choir and positiv divisions will not be incorporated at the time of the initial installation but complete preparation is being made in the console for the later addition of this pipework. Installation of the instrument is scheduled for late spring of 1961.

GREAT

- Gemshorn, 16 ft. (prepared)
- Principal, 8 ft., 61 pipes
- Hohflöte, 8 ft., 61 pipes
- Gemshorn, 8 ft., prepared
- Octave, 4 ft., 61 pipes
- Spillflöte, 4 ft., 61 pipes
- Fifteenth, 2 ft., 61 pipes
- Mixture, 3 ranks, 183 pipes
- Chimes (prepared)

SWELL

- Rohrflöte, 16 ft., 80 pipes
- Rohrflöte, 8 ft., 68 notes
- Viole de Gambe, 8 ft., 68 pipes
- Viole Celeste, 8 ft., 56 pipes
- Voix Celeste, 8 ft. (prepared)
- Principal, 4 ft., 68 pipes
- Waldflöte, 4 ft., 68 pipes
- Octavin, 2 ft., 61 pipes
- Mixture, 3 ranks, 183 pipes
- Fagotto, 16 ft., 80 pipes
- Trompete, 8 ft., 68 pipes
- Fagotto, 8 ft., 68 notes
- Vox Humana, 8 ft. (prepared)
- Schalmei, 4 ft., 68 pipes
- Tremolo

CHOIR

(prepared)

- Nachthorn, 8 ft.
- Spitzflöte, 8 ft.
- Spitzflöte Celeste, 8 ft.
- Koppelflöte, 4 ft.
- Nasard, 2 1/2 ft.
- Blockflöte, 2 ft.
- Tierce, 1 3/4 ft.
- Krummhorn, 8 ft.
- Tremolo

POSITIV

(prepared)

- Nasonflöte, 8 ft.
- Prinzipal, 4 ft.
- Oktaf, 2 ft.
- Larigot, 1 1/2 ft.
- Zimbel, II rk.

PEDAL

- Polyphone, 32 ft. (prepared)
- Principal, 16 ft., 32 pipes
- Bourdon, 16 ft., 32 pipes
- Rohrflöte, 16 ft., 32 notes
- Gemshorn, 16 ft. (prepared)
- Rohrquinte, 10 1/2 ft., 32 notes
- Octave, 8 ft., 12 pipes
- Bourdon, 8 ft., 12 pipes
- Rohrflöte, 8 ft., 32 notes
- Gemshorn, 8 ft. (prepared)
- Super Octave, 4 ft., 12 pipes
- Rohrflöte, 4 ft., 32 notes
- Rauschquinte, 2 ranks (prepared)
- Bombarde, 16 ft. (prepared)
- Fagotto, 16 ft., 32 notes
- Bombarde, 8 ft. (prepared)
- Fagotto, 8 ft., 32 notes
- Fagotto, 4 ft., 32 notes.

LAURENCE DILSNER



LAURENCE DILSNER has been awarded the "Princeton Prize for Distinguished Secondary School Teaching in the State of New Jersey" which carries a stipend of \$1,250. Mr. Dilsner heads the department of vocal music of the secondary schools of Long Branch, N.J. where he has taught since 1936. The award was made preceding Princeton University's 213th commencement.

Mr. Dilsner has organized class organ instruction as a regular part of the curriculum. Many students in his classes have gone on to further organ study.

He has bachelor and master degrees from New York University and was a scholarship student at the Guilman organ school. Foreign study followed with Nadia Boulanger in Paris. He has had several choral and organ works published; his choral department in the Long Branch schools has attracted wide attention.

FRED KOEHRN, dean of the Indianapolis AGO Chapter, and John Klein of the Schulermerich company were the faculty for a carillon workshop July 18-22 at Butler University, Indianapolis.

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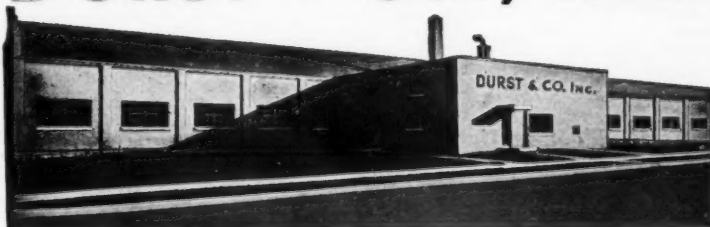
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		16' Choir to Choir	4' Choir to Pedal
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Convention Story

[Continued from page 27]

Robert Slusser conducted first-rate choirs of the host church and of First Presbyterian, Birmingham and St. James Episcopal inspiringly in music by three distinguished Guild members, Leo Sowerby, Joseph Clokey and Thomas Matthews. The congregational hymn singing was rousing and thoroughly fine; descants and canons appeared as if by magic and Kent MacDonald's work at the organ evoked wide enthusiasm among our neighbors at the service. The sermon by Michigan's Episcopal Bishop Richard S. Emerich was so exactly right for the occasion that we have plans to bring it to these pages in the near future. Chaplain Snyder and President Heeremans read the lessons.

Thursday night's social hour was entitled Rendezvous.

Friday Morning

For some of us, frayed at the cuffs, Friday was our only possible sleep-in morning but we made the rounds of the exhibits to discover them even more packed than usual. Buses again transported the mass of us to St. Raymond's Catholic Church for an interesting and instructive morning of more significance than many realized. Here was welcome evidence of the increasing co-operation of the Roman Catholic Church in America with the American Guild of Organists, a liaison which can, and we hope will, be of progressively greater benefit to us all. It was in line with this attitude that the solemn high mass was accompanied by an informative explanatory commentary and that the music selected "attempted to show the various forms of church music used in a Catholic Liturgical service, drawing from many schools, nations and liturgies." In addition to traditional Gregorian and Ambrosian chant, these composers were represented: Laurence Powell (contemporary American); Pierre Kunc (contemporary French); Jachet of Mantua (sixteenth-century) Marc-Antoine Charpentier (seventeenth-century); Licinio Refice (contemporary Italian).

Participants in the mass were the Rev. Robert V. Ryan, celebrant; the Rev. Ronald Pazik, deacon; the Rev. Thaddeus Ozog, sub-deacon; the Rev. Melvin F. Wendrick, commentator, and Richard W. Styles, master of ceremonies.

The large choir of men and boys from St. Raymond's, augmented by members of the Detroit Catholic Guild of Organists, more than filled the gallery and must have made both singing and directing difficult. John H. Andrews did a remarkably good conducting job under these circumstances; John F. Callaghan was at the organ for the service.

Julian Zuniga was much more at home in his post-service recital at St. Raymond's though the crowded gallery must have been upsetting to him too. Here he was a comfortable, natural part of things; we were much happier for him. His program: Sonata, Zipoli; Guadalupana, Tocata in C and Improvisation on It'e Missa Est, Zuniga; Prelude and Fugue E minor, Bach; Meditation-Elegie, Suite, Borowski.

Committee members of the convention staff and national officers were entertained at luncheon in the parish house.

Winner's Recital

David Mulbury, AAGO, MSM, the winner of the 1960 organ playing contest, is another example of the fine young players in this country. In his recital at Fort Street Presbyterian Church he played with complete understanding music of various periods and styles; he seemed to enjoy playing and he communicated his feelings to the very appreciative audience. He played with genuine authority and confidence and both his finger and pedal technique were completely adequate at all times. Mr. Mulbury was at his very best in the contemporary compositions; his strong rhythm made these pieces a real pleasure to hear. I shall follow with interest the future of this talented young man and I predict for him real success in the musical world.—MILDRED ANDREWS

Allegro, Symphony 6, Widor; Nun bitten wir den Heiligen Geist, Buxtehude; Prelude and Fugue in D major, Bach; Fugue, Honneger; Serene Alleluia from a Soul Longing for Heaven, Messiaen; Prelude in B major, Dupre; Arioso and Fast Sinister, Symphony in G, Sowerby.

Brass and Mason-ry

We had heard and admired Marilyn Mason's first performances last winter at Oak

Park, Ill. of Seth Bingham's new Concerto and of the Kabelac Symphony so we were glad of an opportunity for a second hearing. By Friday afternoon most of us were pretty jaded with music and organs so Miss Mason had to give an exciting show to wake us up; and she did.

We were particularly interested in John Cook's new Fanfare which is fairly light in character and has some audacious jazz and blues touches. The Gabrieli and the Bach, familiar and interesting, were, we thought, excess baggage here; their omission would have both shortened and unified the program.

We were asked "Why the snare drum in the Bingham? What did it add?" We'll let the good doctor answer that one. But we like his piece with his witty jig in the final movement.

And of course Searle Wright, bless him!, got into the act with an attractive new Introduction, Passacaglia and Fugue with a lot of character.

The Kabelac, with its jagged style, its intentionally brutal brass parts and its dark sense of foreboding, seems to us one of the more moving works heard in some time. The University of Michigan brass ensemble under George Cavender played to its greatest effect on this number. As the last music heard at the convention Miss Mason here left an indelible impression with this piece which carries such a deep reflection of our troubled times.

Fanfare for Organ and Brass, John Cook; Sonata pian'e forte, Gabrieli; Fantasia and Fugue in G minor, Bach; Concerto for Organ, Brass, Snare Drum and Tympani, Bingham; Introduction, Passacaglia and Fugue, Wright; Symphony 3 in F for Organ, Brass and Tympani, Kabelac.

Gold 'n' Nuggets

There was a little time for rest and donning one's Sunday-go-to-meetin' clothes, not vestments, before the banquet which traditionally closes every one of our national biennial conventions.

The hospitality committee provided beautiful decorations emphasizing the gold motif of the chapter's fiftieth anniversary. A towering birthday cake stood in the very center of the vast room and the ceremony of its lighting by Grace Halvorsen with Dean Herzel as her escort was amusingly marred by its flaming up wildly when its candles were lighted.

How fortunate was the choice of Alec Wyton as toastmaster! Few organizations can boast a better one.

Dr. Earl V. Moore's speech on the very day of his retirement from the University of Michigan was full of nostalgia and sentiment and brought both Dr. Moore and his listeners perilously close to tears at the end.

Mr. Wyton read a telegram from Frederick Marriott in Holland bringing greetings and regrets from the absent general chairman and performed deft introductions of those at the speaker's table and other guests.

Sydney Youngman's Michigan Dutch-style humor made a strong appeal to the organists and furnished a delightful interlude at the old next-to-closing spot.

President Heeremans officially closed the convention with brief and appropriate phrases and the guests broke up into little groups to hash and re-hash the week's events until the wee small hours.

WHAT'S YOUR SCORE IN OUR PICTURE GUESSING GAME?

The innovation of providing an official photographer, who was present at all events and took many dozens of appropriate pictures, was, we think a major addition to convention practices. We trust it will become standard practice at all our national meetings.

Prints of Paul de Foe's pictures were ordered by the hundreds and will provide unforgettable souvenirs for those lucky enough and foresighted enough to have ordered them.

We have included reductions of a couple of dozen of those shots in this issue; we have augmented them with some of our own.

The complete list of unidentified pictures is as follows:

Inside cover page 2: Mockup of First Presbyterian choir. Vertical strip: President and Mrs. Heeremans; Wilma Jensen; William H. Barnes; conversation group. Horizontal strips: Marilyn Mason with Dr. Earl Moore and Searle Wright; Virgil Fox; scene at Kirk in the Hills; Mildred Andrews. Bottom: Fiftieth birthday cake all but hides Charles Walker; Donald McDonald; Violette Williams of the diamond mystery; Robert Slusser with Dr. Leo Sowerby.

Page 33: Academic procession at Guild services; Christ Church, Cranbrook and Kirk in the Hills.

Page 34: (left to right, top to bottom) Searle Wright, Joseph Whiteford, Frederick Dunn and Ray Berry at the panel on acoustics; Valter Poole and Virgil Fox take bows at the Ford auditorium; David Craighead; Raymond Shelley at the Fox; George Powers, Alec Wyton, Harold Heeremans and Norman Coke-Jephcott at the examination panel; Robert Slusser at the registration desk.

Page 35: Wilma Jensen; Finn Viderø; Claire Coci; Robert Noehren; E. Power Biggs and Wilbur Held.

Page 36: Willard Nevins congratulates winner David Mulbury while runner-up Sybil Sharp looks on; George Powers and the Alec Wytons; Seth Bingham; Julian Zúñiga poses with the Rev. William A. Hogan; Dr. and Mrs. Noehren leaving the banquet; Bishop Richard S. Emrich between President Heeremans and the Rev. Robert Snyder.

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The Small Organ: Mutations and Other Trifles

By HAROLD FREDERIC

Any organist who is able to indulge his fancy on an organ of fifty or more stops should not waste his time reading this article which is intended for his less fortunate brother who must pour out his soul with only a bourdon in six pitches and a pair of piercing strings to applaud his efforts.

Here is no place to delve into the origin and history of mutations; this has already been done by such great authorities as the Rev. Noel Bonavia-Hunt and W. L. Sumner, not to mention Dr. E. J. Hopkins of a bygone generation.

The two-manual organ of, say, ten to fifteen stops has in recent years suffered great indignity in the way of wrong-headed design. The first organs in America were imported from England, so quite naturally were based on British practice and followed for a century and more, but in recent years continental influence has made itself felt. Many organists of established reputation have examined and played some of the great European instruments and returned profoundly dissatisfied with what has been done here. G. Donald Harrison was not slow to develop an entirely new type, designed for playing both traditional organ music and choral accompaniment.

The English pre-restoration organs with their excessive mixture work and no doubles would sound faintly ridiculous to our modern ears and it was not until after the Commonwealth when Smith came over from Germany and Harris from France that the slow and painful process of evolution began.

Now the music of Bach was unknown in England until introduced by Mendelssohn and Samuel Wesley and it was not possible for many years to play pedal fugues on these organs. With pedal organs in such a crude state it meant that

organists had to learn all over again and many were unwilling to do so. The compositions of Byrd, Purcell and others of that period could be played, not too comfortably, on existing instruments without need for pedals. They had for the most part two manuals, great and choir, generally of short G compass; and the church music of those days was not harmonic in structure.

But when the pedal organ did come, everyone knew it. It reached its maturity in the great Willis organ built for St. George's Hall in Liverpool which had seventeen stops in the pedal including three of 32' pitch. Curiously, the manual compass was GGG and the pedal CCC, the whole being tuned to mean-tone temperament. From then on the pedals were firmly established although many players refused to use them.

The small organ usually had one stop of large scale open wood which did duty for the entire organ, loud or soft, and this design was adopted here after the introduction of independent pedal pipes.

Many of the ante-bellum cases were large and well designed, showing perhaps the influence of foreign design; some were spacious enough to house a large three-manual job. Beautifully voiced on low wind with lovely quiet mixtures on both manuals they would have been almost perfect for any type of music; the great drawback being the roaring eighteen-note pedal of open wood.

Later, cases became much smaller and the large open pipes were replaced by the ubiquitous bourdon. This may have been due to the mounting cost of building; space limitation imposed by smaller cases, or the desire of players for something more tractable. In any case the Bourdon is likely to stay as long as organs are being built.

In 1707 the aforementioned Renuus Harris built an organ, great and choir with no pedals for the Church of St. Peter, Mancroft in the city of Norwich, England. Here is the scheme of the Great: open diapason; stopped diapason; principal; twelfth; fifteenth; tierce; larigot; sesquialtera 3 ranks; mixture 2 ranks; furniture 3 ranks; cornet 5 ranks; trumpet. Notice the larigot. Harris was very partial to an independent tierce; and prac-

BENNE HAMMEL



BENNE HAMMEL, 17-year-old Chattanooga, Tenn. organist has won the Elizabeth Windsor Scholze memorial scholarship for the second consecutive year. The \$300 award is offered annually by the Chattanooga music club.

Young Mr. Hammel has played before AGO chapters in Atlanta, Ga., Knoxville, Tenn. and Birmingham, Ala. and at Shorter College, Rome, Ga. He is organist at the First Cumberland Presbyterian Church and a student of Carl D. Scheibe. He will continue his musical studies in the fall at the University of Chattanooga.

tically all his organs contained one; many of his larger schemes had also an octave tierce. But by the middle of the nineteenth century tierce and larigot were virtually unknown as independent stops and mixtures generally had thinned out to the point of non-existence and the Hope-Jones cult finished the job even in large cathedral organs.

But the twelfth and fifteenth, British as kippers for breakfast, survived as orphans for years afterward. Finally the axe fell

and for this reason: in the old slider chest the fifteenth would require only two inches in top board width and the twelfth perhaps half an inch more. In modern chests a minimum of six inches is required for each stop on account of separate valves and pneumatics which require this space.

The tierce is a most useful stop when treated with understanding. It has had a long standing quarrel with equal temperament to which it refuses to be reconciled, so has the reputation of being an unruly member. This is not necessarily so, but is better eliminated from the modern mixture on the ground that it interferes with the clarity of the stop. If carefully scaled and voiced it makes a delightful addition to certain solo stops, imparting a subtle reedy quality. But owing to increased action cost it must be considered a luxury as an independent stop in modern design.

At the latter part of the last century mixtures had fallen into disrepute amongst both players and builders. At present a five-rank mixture costs as much as a large diapason. And they were never popular with tuners. Actually it would take as long to cone tune a large mixture as the rest of the organ put together, to say nothing of aching backs and creaking joints. And a five-rank mixture which has not been cleaned, tuned nor regulated for ten years or so, bears an astonishing resemblance to a group of Kilkenny cats engaged in discussing a doubtful point of theology in unequal temperament.

An organ of eight stops need not be a haphazard affair. Basically it should have a diapason, geigen, gedectk, dulciana and a mild soft string such as gemshorn or viola. A trumpet type oboe could be added. The scales and voicing should be moderate and plenty of tone can be had on 3 1/2 wind. The geigen would make a good octave for the diapason and both dulciana and gemshorn make beautiful octave and mutation work.

On an organ of fifteen stops two chests would be required and an independent 4 ft. octave included for each diapason. Actually the law of proportion requires one 4 ft. stop for two 8 ft. stops. In old work this has sometimes been exceeded with doubtful results, but the minimum has just been indicated. A twelfth and fifteenth

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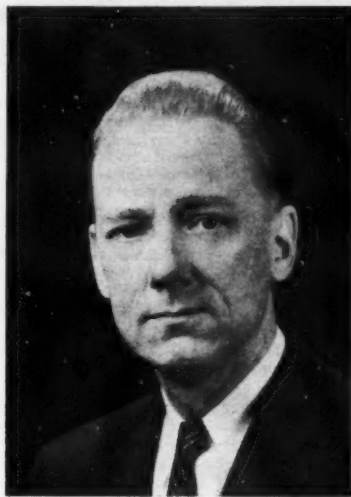
could be placed on one slider with a single stop control labelled "grave mixture". A quiet mixture could be included of plain metal. Spotted metal with a sharp upper lip is too brilliant for small work. It should be voiced and regulated for medium tone; if this is done it will not crash through the full organ. A composition of 15-19-22 is suggested as it may be used either as a sharp or a full mixture depending on the number of breaks.

The years before the second World War were unhappy ones for the small organ. Many larger organs had a great division consisting of large diapason, large hooting flute and a powerful close-toned tuba, after the best Hope-Jones manner. It was quite impossible to build any upper work on such a foundation; even the 4 ft. octave, if there was one, could not be made to fit.

As many organists seemed to admire this heavy foundation, it was promptly adapted to the small organ with the object of extracting every ounce of tone. This was a sad mistake. Pressures were running from five to eight inches and large scale diapasons were made of such heavy metal as to kill any harmonic development in the pipe; any attempt to build up a pyramid of harmonic series was bound to fail. In fact no such attempt was made and certainly no primary diapason should be scaled to outshout the balance of the flue work. One of the finest diapasons we ever heard scaled 1 3/4 inches at middle C on three-inch wind. The tone was full and clear with just the right amount of overtones and any scheme of upperwork would adapt perfectly.

Some time ago I was invited to inspect a small organ then thirty years old with a view to making some changes. The tonal scheme is virtually a duplicate of hundreds made between the two wars. Here it is: Swell: bourdon in five pitches; large diapason; two powerful and ugly strings; trumpet and 3-rank mixture. Great: diapason same scale and strength as swell stop; melodia in two pitches; dulciana in two pitches; pedal bourdon. One of the swell strings in 4 ft. pitch. Pressure 5 inches. The mixture and strings dominated the entire organ. There was no blend or cohesion of any sort and in spite of the few stops the full organ was enough

STODDART SMITH



STODDART SMITH, AAGO, has been appointed organist and choirmaster of the Cathedral Church of St. John, Wilmington, Del.; his duties begin Aug. 1. He succeeds Paul H. Terry who is retiring after thirty-one years.

For ten years Mr. Smith has been director of music at the First Presbyterian Church, Bethlehem, Pa. with an active program of adult and youth choirs, a period of growth and expansion involving a large new plant and new organ. (See Feb. 1957 issue.)

He is a native of Montclair, N.J. where he received training in organ with Frank Scherer. Prior to his Bethlehem post he served several New Jersey churches. He is married and has three sons.

to waken the Seven Sleepers. The serious student of tone can analyse this layout without further comment.

The swell bourdon, so beloved of Victorian builders, is no longer regarded by enlightened musicians as the ideal double. On pressures of five inches and more it is quite useless as the tone has to be cut out

of it to prevent overblowing. On a low pressure with low cut mouth and a trace of the twelfth it can be made a charming adjunct to other soft stops. Since the universal adoption of electro-pneumatic action and the Hope-Jones heresy, certain enterprising builders decided to use it for upper work including the tierce. Now it should stand to reason that if it is suitable in strength at 8 ft. pitch it cannot possibly be effective in higher pitches up to 2 ft. The scale is wrong; the quality is wrong; the ranks do not become softer as they ascend. How is it humanly possible to have a powerful diapason at one end and an equally aggressive mixture at the other end with nothing but dull insipid flute tone to bridge the gap? It is simply a case of pinning the donkey's head directly to its tail, the intermediate portions of the unhappy brute being conspicuously absent.

Tastes in this country, like the weather, are very prone to extremes. In place of the heavy ponderous leathery diapason, organs are sometimes being built with no diapason whatever. Whether this is a wise move remains to be seen. While with powerful leathery diapason backed by an equally obstreperous flute it was almost impossible for singers to maintain their pitch, it is a question whether a scheme based on a gedeckt 8 ft. with subdued upper work would be sufficient to sustain a large body of lusty singers. In any case a 4 ft. flute of whatever power or quality can never fulfill the office of an independent 4 ft. octave.

The great continental craftsmen of the seventeenth and eighteenth centuries with their gorgeous cases and sublime full organ built well and truly for all time. They were as great artists as Beethoven and Rembrandt and have achieved the same immortality. While such organs can never be built in this country, nor the buildings in which to house them, at this time of writing there are unmistakable signs of a wholesome return to sanity. Is it too much to suggest that some builders follow this example and cease to build machines which give an excellent imitation of the steam calliope heard at circuses and country fairs?

There is no need to be reactionary. Our organs are a great heritage. Let us keep

the best of the old work and with it fuse lovely colorful tones which do not detract from its inherent majesty.

Now that we are entering a new era, it would be a great help if organists could rise to the occasion. As an example of what is meant by this, an experience of some time ago may be of interest: One Sunday evening, not having a service to play in my own church, I attended another elsewhere. The printed leaflet offered as a prelude "Chorale, Bach."

In a few moments the organist, a callow youth, burst into flame with a leathery diapason, gross flute and heavy strings coupled to an oldtime corneopane of large scale and squashy tone and no upper work of any kind. It was disappointing not to see sparks issuing from the pipes.

It was not a chorale; it certainly was not Bach; it was simply one of those devastating do-it-yourself fantasias designed to exhibit the virility and incompetence of the player. It had neither form, rhyme or reason. The congregation, not recognising Bach from The Three Musketeers, sat stupefied, as was the left foot of the player, doubtless enthralled by the cataclysm overhead, inadvertently anchored on to the low D. As the organist appeared to carry on in the key of C with the full organ coupled to the pedal which included a powerful wood open and an equally rugged trombone, the effect was distinctly audible, especially as the player's left foot appeared to be magnetised for five minutes and evidently unrealised by the happy performer.

The general effect of this astounding nonsense reminded one of a blind horse staggering through a graveyard on a dark night.

Regardless of what is played on the organ, be it a simple Anglican chant or the great D minor of Bach, mutations and mixtures are quite essential: just as an all-wise Providence has seen fit to clothe the fowls of the air in feathers and the humble cat with fur.

But it is when, in our superior wisdom, we ordain to put fur on the fowls and feathers on the cat, cheerfully selling the product to an unwitting organ committee, that cultivated musicians become confused and unhappy.

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Emile Robichaux, Organist-Choirmaster Collaborates on Plan of Three-Manual in Redeemer Evangelical, Plays Dedicatory Recital

The Redeemer Evangelical Lutheran Church, New Orleans, La. celebrated the opening of its new neo-Baroque three-manual Wicks organ with three festive programs: the organ dedication service March 27, a choir concert May 15 and the dedication recital by Emile Robichaux, its organist and choirmaster, June 29 which appears in the recital pages.

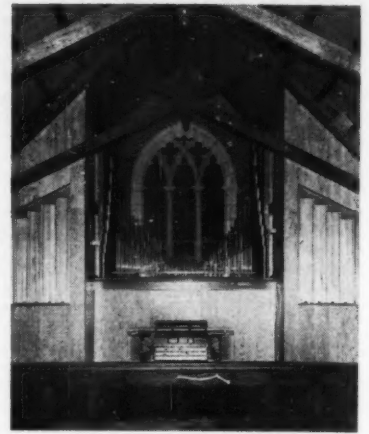
The swell and choir chambers were constructed by men from the congregation under Mr. Robichaux' direction.

The new instrument has "tracker touch". Mr. Robichaux collaborated with the Wicks staff on the design and Martin Wick and George Gibbon did the final voicing and regulating. The stoplist is as follows:

- GREAT**
- Principal, 8 ft., 61 pipes
 - Spitzflute, 8 ft., 61 pipes
 - Octave, 4 ft., 61 pipes
 - Spitz Flute, 4 ft., 12 pipes
 - Quint, 2 3/4 ft., 61 pipes
 - Super Octave, 2 ft., 61 pipes
 - Mixture, 3 ranks, 183 pipes
 - Chimes, 25 tubes
- SWELL**
- Rohr Gedeckt, 16 ft., 61 notes
 - Geigen Principal, 8 ft., 61 pipes
 - Rohrflute, 8 ft., 61 pipes
 - Viol de Gambe, 8 ft., 61 pipes
 - Viol Celeste, 8 ft., 49 pipes
 - Principal, 4 ft., 12 pipes
 - Nachthorn, 4 ft., 61 pipes
 - Principal, 2 ft., 12 pipes
 - Scharf, 3 ranks, 183 pipes
 - Contra Trompette, 61 pipes
 - Trompette, 8 ft., 61 pipes
 - Clarion, 4 ft., 12 pipes
 - Tremolo

- CHOIR**
- Nason Gedeckt, 61 pipes
 - Salicional, 8 ft., 61 pipes

REDEEMER WICKS



- Koppel Flute, 4 ft., 61 pipes
- Nazard, 2 3/4 ft., 61 pipes
- Block Flute, 2 ft., 61 pipes
- Tierce, 1 3/4 ft., 61 pipes
- Larigot, 1 1/2 ft., 61 notes
- Siffute, 1 ft., 61 notes
- Clarinet, 8 ft., 61 pipes
- Tremolo

PEDAL

- Principal, 16 ft., 32 pipes
- Principal, 8 ft., 12 pipes
- Spitz Principal, 4 ft., 32 pipes
- Spitz Principal, 2 ft., 12 pipes
- Violone, 16 ft., 32 pipes
- Rohr Gedeckt, 16 ft., 32 pipes
- Violone, 8 ft., 12 pipes
- Rohrflute, 8 ft., 32 notes
- Rohrflute, 4 ft., 32 notes
- Contra Trompette, 16 ft., 12 pipes
- Trompette, 8 ft., 32 notes
- Clarion, 4 ft., 32 notes
- Chimes

THE HYMN-of-the-month for August selected by the National Federation of Music Clubs is There's a Wideness in God's Mercy, tune In Babilone; September's hymn is If Thou But Suffer God to Guide Thee, tune Bremen (Neumark).

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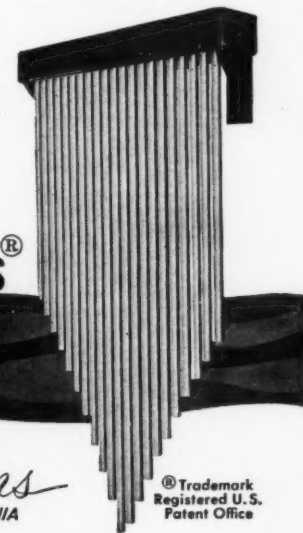
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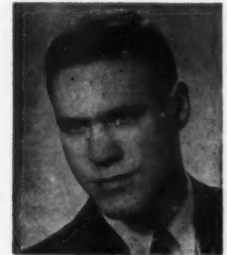
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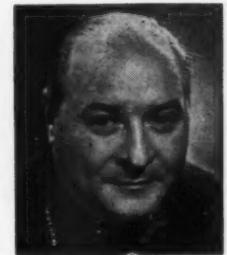


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